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Translated from His Diary.

BY ARTHUR M. ABELL.

The spirit of adventure, as well as the love of gold, was very strong in Miska Hauser; an artist otherwise inclined would never have sought out such strange, out of the way countries and places for concert giving as he did. Yet, in spite of all his adventures and interesting experiences, the violinist, during all of his wanderings, never wholly overcame the feeling of homesickness. After leaving Lima he went to Copiapo, a seaside resort six hours distant from the Peruvian capital. He describes the great natural beauties of the place with a graphic pen, but in the midst of these scenes he ever carried in his breast the thought of his home, as the following lines will show:

"Truly it were a delight, if I could take with me on all my wanderings my dear old home, instead of being haunted with the thought of it all the time. The wonderful beauties of nature here, the sea, the mountains, the flowers and the forests, would delight me far more if that terrible old homesickness did not follow me everywhere I go, forever singing a sad song into my ears and thus darkening many an hour and many a joy."

He gave several concerts in this place, of which he writes under date of March 1:

"I have given two concerts here and was much pleased with my success. The tickets were sold at twenty florins each, but the hall seats only fifty persons, and such is the gallantry of the men here, I played to an audience of women only, who expressed their delight by throwing me flowers. I never before had so much trouble in making arrangements for my concerts and my conscience often prompted me to beg heartily for forgiveness from the many men and women accompanists in Europe with whose assistance I had been dissatisfied, for I should have been much more grateful and far better pleased with them, had I had three years earlier the experiences this trip to America has brought me.

"In my first concert I was obliged to play entirely without accompaniment, for the son of a local music dealer, who was to assist me, played so abominably that I was under the necessity of calling upon all my good angels to keep me from breaking his neck. The singer, a pupil of the concertmaster, who was to assist in my second concert, was seized with such overwhelming fright when she found herself on the stage before the audience, that she fell fainting into my arms. So I was not only left without a singer, but I also had to bring back to life this nerveless lady, and no doctor being obtainable at the moment, I had to play the part of one myself and sprinkle the pale face of the donna with vinegar and water until (to express it poetically) a delicate pink again tinged her lovely cheeks. And when she was once more restored to consciousness and her self-vanity was again awakened, notwithstanding the advice of all against trying again to sing that evening, she besought me until I was prevailed upon to lead her out once more before the public. She sang—if it could indeed be called singing—an aria from 'Lucia,' but the composer himself would have been put to task to recognize this child of his muse, and a second fainting spell would have brought her more honor than did her singing. In this concert I played without accompaniment the songs 'Andacht,' 'Märchen,' 'Liebes und Frühlingslied,' the 'Bolero,' and the 'Hunt.' If one cannot find in the Peruvian ladies many commendable qualities outside of their beauty, at least one must admire their musical talent, for their enthusiastic predilection for the art, their good ear and fine taste are far above the ordinary. There are many good singers among them and I have already heard several excellent pianists."

The violinist looked with envious eyes at the enormous receipts of Miss Hayez, the singer. He says: "Miss Hayez has been to Valparaiso but is returning here, when she will leave for San Francisco again, and from there sail for Australia. The amount of money she earns is astounding; she must at least possess a million dollars by this time. If I had that much I know that I would soon be making my way over the mountains toward the Atlantic Ocean, where there are vessels that do the trip to Europe in twenty-five days. The wish to see my homeland again is no empty whim, and good old Europe is not such a bad place.

"Yesterday my fourth concert took place before a sold-

out house. Once more I was much applauded, and the lovely señoras especially paid me great homage; doubtless they would have thrown me thistles instead of flowers if they knew how I have been showing up their weaker side and observing the register of their sins, in order to note them down and send them to Europe. But a tender heart does not know revenge and the beauties attend my concerts regularly and with their delicate hands award me enthusiastic applause."

Returning to Lima, Hauser writes the following eulogy of the country and its population under date of April 15, 1854. He found the South American countries and peoples much more interesting than those of North America, as these paragraphs show:

"Of all the countries, cities and peoples that I have so far seen and come to know, none attracts my attention as does Peru. It is a very remarkable and extraordinary country and nothing that I have yet seen, with the exception of Havana and Niagara Falls, can approach it in interest, much less compare with it. Here began for me the truly New World, and every poetic sentiment aroused here richly repaid me for the lack of charm of the United States.

"Through romantic valleys, over gigantic mountains and across the land of palm trees, sigh mysteriously the whispers of dark tales of the past. Ruins of magnificent palaces, bridges and temples, which at the time of the invasion of Pizarro, in 1525, were overthrown and destroyed, still stand in decayed splendor. In desolate, awesome caves on the mountain tops one still finds traces of once flaming altars, on which human sacrifices were slain in order to appease the angry gods. I saw here a grotto into which only priests were allowed to enter, all other attempts to penetrate its recesses being visited with death, and on another mountain in the midst of a shady grove I saw a little temple adorned with mysterious pictures and hieroglyphics, in which the last Priest of the Sun died of starvation. Everywhere were relics of former times, and the past spoke to us with an unmistakable tongue."

The following comparison which Hauser makes between the people of North and South America will be found of interest:

"How different it is here from the vulgar parvenu cities of the United States, where there is nothing to admire but the steam and human machines, the walls that grow up out of the earth and the wild hunt for fortunes and gold. Only the superficial and the material are revered there. Art and poesy wither and a well built hand organ finds more admiration than a Beethoven symphony. Here, however, people know how to enjoy life; there are better hearts and souls instead of such living, reckoning, machines of selfishness."

Meanwhile the violinist continued to give concerts, and judging from the following program given at Lima, the music discoursed by him there was of no mean order. He says:

"I have already finished with my concerts; the last two I gave in the hall of the arsenal, which the President offered me the use of. They went off brilliantly, especially the last one, which was for the benefit of the hospital and the wounded warriors and brought in big receipts. The program follows:

Overture.....	M. Hauser
Fantasy on Lucretia Borgia.....	By the Composer.
Aria from Figaro.....	Mozart
.....	M. Devorier.
Second Act from <i>Leben ein Traum</i>	Calderon
.....	By the Actors of the Theater.
Adagio religioso.....	Ole Bull
.....	M. Hauser.
Aria from <i>Cenerentola</i>	Rossini
.....	M. Charton.
Aria from <i>Robert</i>	Meyerbeer
.....	M. Devorier.
<i>Vöglein im Baume</i>	M. Hauser
.....	By the Composer.

"I had to repeat all of my pieces and at the end play 'Mes adieux a Varsovie' and the carnival.

"I have received many presents here, among them a beautiful watch set with jewels from the President, a dia-

mond pin from Mr. Clay, and splendidly bound volumes of Byron and Shakespeare, besides an elegant silver ink well and a gold pen from the amiable Lady Clay. I shall never forget their interest in me, and it was hard to bid them farewell. The newspapers all requested me to come back again and published the words of gratitude of the Government for the amount realized by the charity concert, which were as follows:

"Señor Miska Hauser has not only afforded entertainment for the populace by means of his art, but, like the admirable man and genuine artist he is, has bestowed upon the sick and our wounded soldiers who saved the state the large sum of 8,000 piastres (about 16,000 florins). The Government of this country deems it a duty to express its high esteem for the wonderful talent of Señor Hauser and to tender him its heartfelt gratitude. We herewith instruct all the subjects of our country to treat Señor Miska Hauser everywhere with the greatest respect and to render him every protection and support. Presented before the government at Lima on March 24, 1854. Don José Equinac, Minister."

The artist writes from Valparaiso, under date of May 14, 1854. The natural situation of the town impressed him very much, but he found that art had done little for it. The magnificent harbor, which could shelter 2,000 ships at one time and formed the center of South American trade, interested him immensely. He also found the life of the common people very attractive. His violin playing was very much appreciated by the inhabitants of Valparaiso, and he gave numerous well attended concerts. He was much annoyed, however, by the opposition of the old women, who saw in his fiddle and bow implements of the devil and who tried to prevent the people from attending his concerts. Of their remarkable demonstrations against him he writes:

"Up to now I have given six concerts. The public is now heartily recompensing me for the coldness and lack of sympathy which it at first showed, and although the old women here are so bigoted and superstitious that they believe my fiddle to be bewitched by the devil, I am still so much loved and made of that even in the venerable halls of Mercury, in the Exchange and in the counting house, over the prosaic Buenos Ayres hides and Montevideo stocks, they talk of my fiddle playing.

"On the day of my last concert a troop of these old women, as fearfully hideous as Macbeth's witches, passed through the streets denouncing me and tearing down all the bills of my concert that were posted on the corners. Free thinkers were much exercised at these violent proceedings and visited my concert in great numbers, and as a few others showed a spirit of opposition toward me there, it came to a scene.

"This demonstration, which was instigated by a party of bigots, was put down by the audience with indignation, and I am so beloved that I am invited to different houses every day, and am showered with all sorts of attentions."

The writer now speaks of the characteristics of the natives: "The natives, especially those of the higher classes, are fond of intellectual pursuits and art. The men are nearly all handsome, strong, dark-skinned, with big black eyes and picturesquely clad, and, as many of them were raised in London and Paris, they are remarkably cultured.

"The women soon age and then become horribly ugly, but in their youth they are visions of loveliness. Their interesting dark complexions and pale cheeks, together with their charming smiles, combine to give them the languor of Southern passion. Furthermore, nature has given them rich, glossy hair, pearly white teeth, fresh red lips, wonderfully small hands and feet, and full, beautifully proportioned figures. They love to decorate themselves fantastically, particularly with gold and jewels; they wear yellow, red or blue silk shoes, and when they go to church, the national costume.

"Very strange are the funeral processions of young girls. The coffin, which is decorated with roses and myrtles, is borne by mules caparisoned in black; these are followed by the mourners dressed in gay colors for mourning, in our sense, is unknown here. Then comes a band of musicians, drummers and fifers, who make a terrific racket; a singing choir of boys carrying vases, filled

with burning incense, and lighted candles, and behind these come priests, who carry parasols, to which are fastened large lighted lanterns. I saw one of these strange and fantastic processions move solemnly along the streets while the crowd looked on with bared heads."

(To be continued.)

CONCERNING COLUMBUS MUSICIANS.

COLUMBUS, Ohio, August 22, 1909.

Alice Speaks has returned to her home after a summer at Long Branch.

Cecil Fanning is spending a week at his home in Columbus before beginning his concert engagements.

Mrs. Charles Bertram Pyle, contralto, spent her vacation at Lakeside.

Mrs. Reginald Hidden has been in Chautauqua during the summer.

Mrs. Claire Graham Stewart, of East Broad street, will return from Pittsfield, Mass., September 15.

Dr. and Mrs. Charles Bradfield Morrey (Grace Hamilton Morrey) are summering on the Lakes.

Mr. and Mrs. Amor T. Sharp have spent their vacation in Vinton County hunting, fishing and horseback.

Edna Sterner has returned from Atlantic City.

Mr. and Mrs. Ned L. Reese are in New York City.

ELLA MAY SMITH.

Honors for Horatio Connell.

Horatio Connell, the famous American baritone, whose success in England has placed him among the front rank of European singers, was recently again offered the post of head professor of singing at the Royal College of Music, at Manchester. This college ranks with the Royal Academy and College, in London, as the best in England. Among its professors are the well known Dr. Brodsky, the famous Russian violinist, who is one of the directors and head professor of violin, and Egon Petry, the distinguished pianist, who is the head of the piano department. For the second time Mr. Connell was obliged to refuse this great honor this time, because of his coming American tour, for which he already has a large number of most important engagements.

That an American singer should be selected for so important a position in England shows what immense strides have been made by our countrymen abroad.

Goldmark is said to be writing a new opera, based on Madach's drama, "The Tragedy of Man."

Dr. Ludwig Wullner's Foreign Notices.

The eulogistic European press notices which this paper published from time to time prior to Dr. Wullner's coming to this country, and which in their excited and often extravagant language then seemed to be somewhat exaggerated, offer most interesting reading now, as the American public knows the man, his art, and last but not least, his accompanist.

In style and language these notices may differ most widely from those in which the members of the American "jury" vent their opinions, but though expressed in other ways, they all agree that Wullner's art is singular, unique, elevating and above all, epoch-making.

A few excerpts are reprinted here to illustrate these observations:

Every time one hears Wullner it is an experience. There is no second artist whom routine has been able to hurt so little in a constant practice of art, whose conception and ability, interpretation and comprehension have been so absolutely non-mechanicalized. It never matters with this unique artist that he has sung a song once before, or often. He seems to have forgotten that. He creates it as he sings it, just as he did the first time of all, with the holy earnestness of the creator, with the convicting power of the interpreter, so that each time it becomes an improvisation. Wullner sang last night thirty songs by Hugo Wolf—thirty songs which all reflected just as many or even more hues, which exhausted all the depths of human feeling and in which no phase of humor and frivolous mood is unknown. His voice, which was equal to all of the manifold shadings, seemed to grow in glowing power and expressiveness from one song to another. It is impossible to name any one as specially successful, for then they would all have to be recounted.—Hamburger Correspondent, March, 1907.

Ludwig Wullner produced himself to his numberless admirers and adherents in quite a new role in his Hugo Wolf evening. He stood before us a master of victorious humor, a master of humorous technic. The pliability of his voice, which now, since Wullner rejected the high and forced tenor position, is of iron health and has attained full metallic sounds, brought forth the most extraordinary colorings; in every song he pictured with greatest exactitude the mood. . . .—Hamburger Nachrichten, March, 1907.

Wullner stands alone and supreme as a "liedsänger." Like Genée among dancers, like Duse among actresses, like Paderewski among pianists. He has a fine voice, but that alone would not give him his position; many singers are better endowed. His voice becomes a perfect instrument of interpretation, and his interpretative power is amazing. To hear Wullner sing songs of Schubert and Schumann and Strauss is to hear them for the first time. They live again in all their perfect beauty. Their appeal is irresistible. Nor is it one mood, one shade of beauty, over which he is master; every mood and every shade of beauty are under his complete control. His range of expression is infinite. All the world's sadness seemed to be expressed in Schubert's "Toten gräbers Heimweh," all man's spirit of brave rebellion seemed to pass into the "Prometheus," and all joy into the "Frühlingsnacht." Nor is his mastery less sure over the lighter moods—in the humorous songs of Hugo Wolf with which the program ended. But as many singers are able to express these, and no one can express like Wullner the deeper and more solemn moods, we were a little disappointed at the large number of the lighter which prevailed. But his singing of Strauss's "Cäcilie" as an encore did much to alleviate this.—London Academy, May 9, 1908.

Yesterday left a deep impression, for Dr. Wullner, who recited Manfred, is a master in this art. It is really astonishing how he

puts so much color into his voice, and how he manages to blend his voice to the sounds of the accompanying instruments. Only an exceptionally musical nature can accomplish this. And how he recites, what justice he does to every phrase, how he emphasizes every thought most clearly. . . .—Berliner Tageblatt, October 23, 1907.

It must be pointed out that a great part of the evening's success is due to the masterly interpretation with which Dr. Wullner gave Manfred. Everybody knows by experience how rarely the reciter can retain the necessary connecting feeling between the music and words; here it was the reverse case. Dr. Wullner made such a great impression on his audience that the music appeared but as the framework for the spoken word. . . . Thanks to the mental and creative art of the reciter, the concert platform became an ideal stage in the listener's mind, wrapped in complete illusion.—Die Post, October 23, 1907.

Of all the song recitals of the last week I only mention that of Ludwig Wullner, who dedicated his fourth song evening at Beethoven Hall exclusively to Franz Schubert. Dr. Wullner once more proved himself to be the unsurpassable master of recitative art whose every song becomes an experience. He had chosen from the rich treasury of the Vienna master, chiefly such songs as are hardly ever heard in the concert hall, as the majority of singers generally remain true to one and the same repertoire.—Deutsche Zeitung, Berlin, March, 1907.

The first impression: What an insignificant voice! How dare this man give song recitals! . . . But listen! What diction, what expression! . . . What is it that grips our hearts? Why does this voice all of a sudden brighten up? Why does it sound greater and more beautiful? The concert singer disappears, a soul speaks to us in tones warm and true and sincere! The words burn and glow with holy fire and passion—O how beautiful! . . . A man stands before us who must give vent to his feelings of passion and pain and joy. . . . And then this song, "The Two Grenadiers." A storm of heroic feeling was raging. I have never heard anything like this heroic ecstasy of the last bars.

Aye! Ludwig Wullner is an exceptionally great artist, one blessed by God—a favorite son of the muses. To be able to thus carry multitudes away by singing with a not over-glorious voice, that is the unfathomable depth of art! And the artist who penetrates into these depths and gives us a slight insight is blessed! Coenraad V. Boss accompanied sublimely. He was part and parcel of it all.—Otto Knapp, in De Telegraf, Amsterdam, October, 1905.

Such an evening is an event in one's life, such an evening knits human souls more closely together; it is a feast of art, a religious service, a prayer and offering to the highest of ideals. Why waste many words? Our soul has lived! How can that be more closely explained? It is impossible! We are carried away unbeknownst, our phantasy is so strongly excited and worked upon that we firmly believe, in the very moment of our artistic emotions, to be able to grasp the impression received in some tangible shape. But one single picture sinks deeply into the human soul, which harmonizes with the feelings awakened in such hours as we experienced last evening—a picture known to all, understood by all and conceived by all according to each single individuality—the picture of holy, pure and godlike love.—Dan de Lange, in Het Nieuws van den Dag, Amsterdam, February, 1906.

Tilly Koenen in St. Petersburg.

Tilly Koenen's sublime art astonishes music lovers in St. Petersburg. Her success there is described as follows:

The heroes were the famous conductor, Gustav Mahler, and the singer, Tilly Koenen. Seldom has such applause been heard. Tilly Koenen charmed her listeners with her velvety, flexible, yet strong contralto voice. The public was literally struck dumb with admiration. In Tilly Koenen, at any rate, the secrets of the new art in Germany are made manifest, and she rendered with astonishing precision the divine passages of Wolf and Strauss; the latter's "Cäcilie" she sang superbly.—St. Petersburg Zeitung.

Mrs. Kelsey Engaged for Worcester.

The Henry Wolfsohn Musical Bureau closed contracts with the Worcester Music Festival Association whereby Corinne Rider-Kelsey will sing the soprano part in Mendelssohn's "Elijah" on the evening of September 29, and also in the "Artist Night," Friday evening, October 1. Mrs. Kelsey will be the leading soprano of the festival.

A silk handkerchief was sold the other day in Berlin for \$3,720, says Henry T. Finck, in the New York Evening Post. It was not even a new one; in fact, it was seventy-three years old, and had never been washed. On it was printed a poem, preceded by these words: "To Fräulein Minna Planer on her marriage to Musical Director Richard Wagner, Königsberg, November 14, 1836."

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Christine Miller for Worcester.

Christine Miller returned this week from a European trip, which included a short tour through Belgium and the Rhine Valley. Miss Miller opens her season on September 29 at Worcester, Mass., where she has been engaged as one of the festival soloists. The popularity of this Pittsburgh contralto is shown in the many important engagements already booked—these include among others Cleveland, Oberlin, Chicago, Evanston, Milwaukee and Minneapolis. On her return from Worcester Miss Miller will give a recital in Pittsburgh.

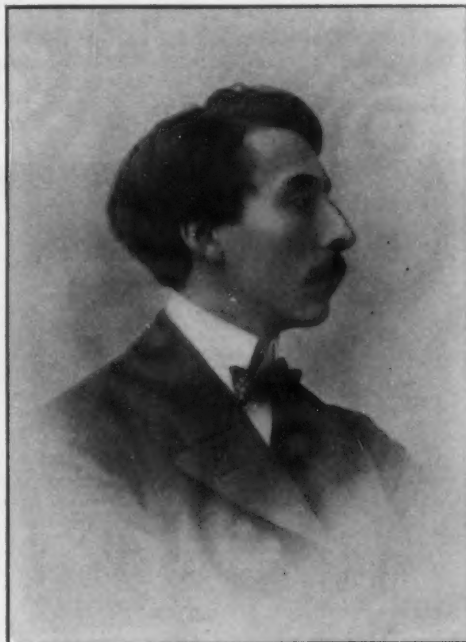
Ernest Schelling's Art.

Although only in his early thirties Ernest Schelling has won an authoritative name in the pianistic world. His place is generally conceded to be among the foremost masters of the day.

Mr. Schelling was born in Philadelphia, of Swiss parentage. From his father, a musician of distinguished attainments, he received his early training, and showed such remarkable aptitude that he was presented in public at the age of five. He was but nine years of age when he was admitted to the Paris Conservatoire, and from that time his work as a musical prodigy excited widespread notice. He presented programs which would tax the powers of many mature musicians, displaying a technical mastery and artistic refinement that compelled critical admiration. How well the predictions made at this period have been fulfilled may be gathered from the following notice from the Boston Herald: "Mr. Schelling's performance revealed him as a pianist of breadth and authority, a master of emotional expression. He achieved a notable triumph."

It was while a pupil at the Paris Conservatoire that Ernest Schelling first attracted the attention of Paderewski. The great master was so captivated by the youthful musician's playing that he invited Schelling to come to him and profit by his hints and counsels. For several years the young pianist studied under the supervision of Paderewski, who grew strongly attached to his protégé. A friendship

of the warmest character has continued and strengthened since Schelling has taken a place in the world of art beside his brilliant master. "Ernest Schelling," declares the



ERNEST SCHELLING.

Philadelphia Item, "is an artist of whom America should be proud. He is a remarkable musician. He is young, full of emotional forces, with a temperament worthy of the highest praise."

The impression that his work created in the United States, when he appeared with leading orchestras in 1904, is well remembered. His American successes were duplicated during the season of 1907-8, and now he is winning fresh laurels wherever he appears. Schelling's tour is under the direction of Loudon Charlton.

Miles and Nichols in New Hampshire.

Gwylm Miles, of New York, and Marie Nichols, of Boston, gave a song and violin recital at Walpole, N. H., recently, with Isabel Moore, of Brookline, Mass., at the piano. A large and representative audience attended. Mr. Miles, who has made his home in St. Louis during the past three years, and whose concert work has been chiefly in the Mississippi Valley and on the Pacific Coast, returns to New York next month, and will make his headquarters there from this time forth. Mr. Miles' singing at Walpole, as reported by an authority, "was equal to the best that he has ever done, and it is doubtful whether his voice was ever richer or fuller than it is today. His singing of the 'Birthday of a King,' by Neidlinger, and 'Even Bravest Hearts May Swell,' by Gounod, left nothing to be desired, while his singing of Schumann's 'The Two Grenadiers,' in which he has always excelled, was the climax in the arts of speech and of singing." Mr. Miles will be warmly welcomed in New York and in Brooklyn by his old friends and admirers.

Marie Nichols, who has played with the Boston Symphony Orchestra in the cities which that orchestra visits, as well as in Boston, and who has been frequently heard in Brooklyn at the Institute concerts, played in excellent form at Walpole. In the "Faust" fantasia and a Spanish dancé, by Sarasate, she captivated her hearers completely.

Rachmaninoff's new symphonic poem, "The Island of Death" (after Boecklin's picture, "Die Toteninsel"), will figure on a number of orchestral programs this season in the large cities of Europe and America.

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Isabelle Bouton's Art.

Isabelle Bouton, for five years a prima donna at the Metropolitan Opera House, under Grau and Conried, and later a concert artist of national repute and experience, now ranks with our leading American singers, and has won for herself an artistic position of the utmost importance. The fact that she received her entire musical training in this country makes her achievements all the more a matter of pride to her fellow countrymen.

Madame Bouton's long operatic career gives her singing a certain dramatic and human quality which never fails to be commented upon in nearly all her laudatory press notices. She appeared with the leading concert societies and orchestras in America almost as soon as she left the opera stage, and the opinions of the country's best critics were such that she never had cause to regret her change to the concert platform. Festival and recital work also came within Madame Bouton's scope, and she was as successful in these fields as she had previously been in all other lines of vocal endeavor. In her travels from coast to coast, the chief thing which seemed always to impress her public and critics was the circumstance that Madame Bouton's voice was not only a dramatic soprano of great power and range, but also fully capable of adjusting and adapting itself to the most delicate lyric demands, as in the lied, poetical ballad, etc.

One of the greatest triumphs of Madame Bouton's life was celebrated recently at Ocean Grove Auditorium, where the huge body of listeners rose at the singer and acclaimed her unanimously and demonstratively as one of the most popular vocalists ever heard there.

Madame Bouton's coming season will be the busiest and most important of her career, to judge by the list of bookings and return dates now secured by her exclusive manager, George S. Grenell.

Our Pittsburgh Correspondent.

[From the Pawnee City, Neb., Republican.]

Charles Wakefield Cadman, a prominent composer and organist of Pittsburgh, and a great-grandson of Samuel Wakefield, the theologian and musician of Pennsylvania, arrived in Pawnee City Saturday from Walthill, Neb., on a visit to his aunt, Catherine Coulson, and his cousins, Mrs. F. A. McDonald and Mrs. J. N. Hassler and families. Mr. Cadman is the author of "Four American Indian Songs," founded upon genuine Omaha Indian melodies. These songs have become famous through the great artists, Nordica, Bispham and others using them. He spent last week on the Omaha Indian reservation with his friend, Francis La Flesche, a son of Chief Estamaza, of that tribe (who is employed in the Department of Indian Affairs at Washington, D. C.), in search of new material to be incorporated into an important musical work in which Mr. La Flesche has an equal part. Mr. Cadman is also the author of "Prairie Sketches," a suite for the piano, illus-

trating and embodying impressions of the West. He was the winner in the national grand prize contest held recently in Pittsburgh for the best musical setting of "The Vision of Sir Launfal," and is the originator of a lecture recital entitled "An American Indian Music Talk," which he is giving in the large cities of the country, being an authority on Indian folklore and folk music of the American aborigines. As music critic on the Pittsburgh Daily Dispatch and correspondent of the New York MUSICAL COURIER, his writings have become well known throughout



ISABELLE BOUTON.

the United States and to some extent in Europe. He leaves Saturday to be present by invitation at the Omaha Indian Christmas powwow at Walthill next week, after which he will return to Pawnee City and remain several days before his departure East.

Burrian has signed a new contract with the Dresden Opera, which will keep him in the Saxon city until 1913. However, he will be allowed to sing short seasons in America.

Sad Tale of a Violin.

[From New York American.]

After being presented, bearing an inscription in letters of gold, to its owner on his winning the first prize at the Conservatoire at the outset of his career, and having been played on by him day by day as he rose to a position of some eminence in his profession, a violin met with a sad and ignominious fate.

The performer left the violin at the house of one of his pupils whose mother gave a musical reception that evening. It was taken out of its case during the party, admired by connoisseurs, and even played upon by amateurs. Then it was forgotten and laid down upon a chair without being put back into its case. Unfortunately a stout and short-sighted guest did not see it and sat upon the violin.

The lady of the house, in despair, consulted the best authorities, but the most expert violin doctors failed to restore it to anything like a normal state of health. The instrument was crushed beyond healing and can never recover. The owner sued the lady and has obtained from the courts \$100 damages and an order that the mortal remains of his violin be handed over to him.

Mero's Chicago Debut November 14.

The Henry Wolfsohn Musical Bureau has completed arrangements for the Western debut of Yolanda Mero, which will be in Chicago, Sunday afternoon, November 14, with the new Philharmonic Orchestra, in the Auditorium. Her American debut will take place in Carnegie Hall, New York, Monday evening, November 8, and she is to make her first appearance in Boston, Wednesday, November 10.

New Songs by Heink.

Among the new songs prominently considered for next season's recitals by the principal artists, are several songs by Felix Heink, the composer-pianist, whose piano works, such as "Marche Militaire" and "Valse d'Amour," and his well known "Minuet" and "Remembrance," have already secured him a wide reputation as one of the leading composers.

David Bispham, in a letter to the composer, speaks as follows regarding three of Heink's new songs, poems by Thomas Moore, which are yet in manuscript form: "It is so very kind of you to send me your charming songs, and it will give me the greatest pleasure to accept the dedication you offer me," etc.

Madame Schumann-Heink, speaking of some of Heink's new songs, says as follows: "They indicate an understanding of the art of interpretation and of the singing voice, which makes me inclined to believe that if the composer were himself a singer gifted with a fine voice, he would rank among the greatest vocalists of our day."

At the old Belle-Alliance Theater, in Berlin, Dr. Alfieri will give a season of "folks' opera," beginning this fall. The repertory is to consist of the standard works in the German, French and Italian schools, and will include also these seldom heard works: "Indra," "Philemon and Baucis," Lortzing's "Hans Sachs," "The North Star," "The Witch," and Weber's "The Three Pintos," in the version of Gustav Mahler.

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GERTRUDE RENNYSON'S BAYREUTH SUCCESS.

PARIS, August 16, 1909.

American born girls are constantly achieving success and renown in one sphere or another—on or off the stage—at home and abroad, either in the social world or in the world of art and music. The woman of beauty, of grace and position is as likely nowadays to prove an American in foreign lands as at home in her native country. So, too, the concert or opera singer of exquisite voice and histrionic ability is as apt in these days to be found an American as she was formerly a foreigner. In short, the American girl has come to play, to act and to sing leading parts.

Even at Bayreuth, on that serious and exclusive stage of German art—claimed by the Wagner cult as its own sacred home—has this condition come to be a fact, a truth verified the other day (August 5) by an American girl singing a leading role, when Gertrude Rennyson made a most successful debut as Elsa in "Lohengrin."

To be invited to participate in the performances of Wagner opera at the Bayreuth Theater has ever been considered one of the greatest honors that could befall a German artist—but, naturally, a still greater honor and distinction for a young American singer to be chosen to appear in the company of experienced and world-renowned artists on this historic stage of Richard Wagner.

Gertrude Rennyson, the happy and triumphant Elsa of this season's "Bayreuther Bühnen-Festspiele," whose picture in the role of Elsa (taken by the official Bayreuth Theater photographer), adorns the front page of this week's issue of THE MUSICAL COURIER, has to her artistic credit much faithful study and several years of successful opera singing.

In America, Miss Rennyson was for four years the prima donna of the Savage Grand Opera Company; and in Europe she has sung at the Théâtre de la Monnaie of Brussels, and at the Royal Opera in Vienna. Last year she was a member of the opera company at Prague, Austria.

Gertrude Rennyson is a splendid young woman, of

noble character and lofty purpose; her voice is one of exceptional beauty and training, and her acting ability is of a high order. This gifted young artist has a repertory of forty different operas, many of which she sings in three languages—French, German and English—among her best roles being Marguerite, Desdemona, Tosca, Elsa, Elizabeth, Aida, Sieglinde, etc., and, moreover, she has sung the entire repertory.

Gertrude Rennyson, whose great success at Bayreuth has already been cabled to THE MUSICAL COURIER, is a pupil of King Clark, the famous Paris teacher.

DELMA-HEIDE.

Don'ts for Music Critics.

[From London Music.]

Don't salaam to Strauss until he has out-Salomed "Salomé."

Don't neglect to encourage Elgar; he is a "promising" composer.

Don't dally with Delius; if you think so, say he is dull. Don't tackle Debussy with the gloves on; give him some hard words.

Don't cease to war against Wagner; didn't he do his best to destroy vocal art?

Don't waste words over Charpentier; say that he is "clever but elusive."

Don't place Puccini among the immortals; doubtless he is surprised at his present popularity.

Don't fail to damn with faint praise a new symphony by a native composer; this is what the critics did with Beethoven's Choral Symphony.

Don't say that Madame Glissando "played in a delightfully informal manner." Some of us are in doubt regarding your real meaning.

Don't say that every tenor has a voice of "pure lyric quality." It isn't so; and even if it were, the would-be Caruso would take it as a doubtful compliment.

Don't imagine that your column constitutes the paper.

Goldmark's "A Winter's Tale" will be given at Moscow.

R. E. JOHNSTON IN NEW OFFICES.

With three concert companies, two orchestral tours, ten singers, four violinists, and three pianists to book, R. E. Johnston has found his old offices too small, and after September 1 will move into more commodious quarters on another floor (the fifth) of the St. James Building, where he can give the business of all his eminent artists the attention it requires. There will be two private offices for transacting business, a reception room, a general workroom and storeroom. An important feature of the new suite will be a grand piano, where voices can be tried without the trouble of an outside appointment. With Liza Lehmann, Thomas Beecham and his orchestra, and little Pepito Arriola coming over for the first time, to say nothing of the old attractions, the Duncan-Damrosch tour, Madames Nordica, Jomelli, etc., the Johnston season promises to be one of the most important in many years.

Ocean Grove Labor Day Concert, September 6.

Russian Airs	Wieniawski
Albert Spalding.	
Cavatina from La Reine de Saba.....	Gounod
Madame Nordica.	
Meditation from Thais.....	Massenet
Albert Spalding.	
There Was an Ancient King.....	Herschel
Twilight	Rummel
Damon	Stongo
From the Land of the Sky Blue Water.....	Cadman
At Parting	Rogers
Madame Nordica.	
Zigeunerweisen	Sarasate
Albert Spalding.	
Ave Maria	Bach-Gounod
(With violin obligato and organ accompaniment.)	
Madame Nordica and Albert Spalding.	
Aria from Walkure, Scene II, Act I.....	Wagner
Madame Nordica.	
Accompanist, Andre Benoit.	

Vernon Stiles and Lucille Marcell, both Americans, will do a great deal of singing at the Vienna Royal Opera this season. Marcell was announced to make her debut there this week as Marguerite in "Faust." Several days later she is billed as Eva in "Meistersinger." Stiles is to sing Romeo to the Juliette of Selma Kurz. Marcell will also appear as Tosca and Elizabeth.

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LEIPSIK, August 12, 1909.

The right of royalty on public performance of musical compositions in Germany (Aufführungsrecht) has been frequently discussed in THE MUSICAL COURIER within the few years in which the law has been in force. The conflicts arising between the performing societies and the Berlin Society, which assesses the amount to be paid on performances, have also been cited here from time to time. An annual study of the question shows a steady evolution in which each of the opposing parties is found to be getting along without the other. It may be recalled that the principal "insurgent" orchestras were those of the State bathing resorts. These baths, with their summer symphony orchestras, are under public control of the various minor kingdoms and principalities constituting the German Empire. The management of these orchestras, in company with all other classes of insurgents against the performance taxes, have formed a society for mutual protection, and the principal landmark in the present year's evolution is the following notice, which is printed on most of the concert programs of the bath orchestras: "In view of the exorbitant demands of the Berlin Society of German Composers for the purveying of the right of performance of musical compositions, the undersigned Protective Society of German Baths and Cure Resorts has, until further notice, bound its members, of which the local bath is one, not to allow the performance of musical works on which the said Berlin Society of German Composers controls the right of performance. (Signed) Der Schutzverein deutscher Bäder und Kurorte. Incorporated Verein." In accordance with the above declaration, the bath

orchestras play no works controlled by the Berliners except from such supply of music as has been purchased previous to the year 1902.

The working repertory of an insurgent orchestra may be fairly judged by the repertory played at Bad Elster under the good musician Franz Woldert. That director has kindly supplied your correspondent with memoranda of programs thus far played at Bad Elster this year. Conductor Woldert's list first cites the overtures, to include all by the old masters—Beethoven, Weber, Mendelssohn, Moniusko, and Schubert; Ludwig's "March Wind," F. Rietz's A major, Klughardt's "Sophonisbe" and "Festival," op. 78; Smetana's "Kuss," W. Dost's "Ull-



MAX SCHILLINGS.

Well-known German composer, and now conductor of the Stuttgart Royal Opera.

randa," Napravnik's "Vlasta," Litoff's "Robespierre," A. Thomas' "Mignon" and "Roman d'Elvira," Berlioz's "Roman Carnival" and "Benvenuto Cellini," Jeno Hubay's "Violin Maker," Rubinstein's "Dimitri Donskoi," H. Ulrich's "Festival," Verdi's "Sicilian Vesper," Reinecke's "Friedensfeier," Müller-Berghaus' "Im Bivouac," Saint-Saëns' "Princess," H. Melotte's "Fest Præludium," Wagner's "Meistersinger," "Rienzi," "Tannhäuser," and others.

Orchestral fantasies and the better sort of concert selections embrace all of Bendel's "Fairy Pictures," Tschai-kowsky's suites, "Eugen Onegin," "Pique Dame," the Sibelius "Finlandia," all of the Liszt rhapsodies orchestrated, Wagner's "Huldigungs" and "Kaiser" marches, and many excerpts from his larger works, Puccini's "Bohème," Litoff's "Walpurgisnacht," Smetana's "Dalibor," Verdi's "Aida," Rubinstein's "Maccabeus," Umlauf's "Evanthia," Dvorák's two rhapsodies, Müller-Berghaus' "Thé dansant," Bizet's "Carmen," Saint-Saëns' "Danse Maccabre," and many orchestral arrangements by Müller-Berghaus, these including unprinted works on themes by Glinka, Blon, Rossini and others. The symphonies for the first seven larger concerts, given every other Sunday evening in the large hall, include Haydn's E flat and No. 12, Beethoven's "Pastorale" and ninth (three movements), "Heinrich XXIV" of Reuss' E minor, op. 28; the Raff "Lenore," and the Schumann B flat. Other material includes the symphonic poems, "Romeo and Juliet," by Tschai-kowsky, and the "Moldau," by Smetana; Klughardt's "Wanderschaft" suite, the funeral music from "Götterdämmerung," and Tschai-kowsky's "Marche Miniature." Solo features of these larger concerts were a Zamara "Concertstück" for harp, allegro from the Paganini violin concerto, Servais "Concertstück" for cello, Liszt E major polonaise and Chopin pieces for piano, the Wieniawski D minor violin concerto, the soloists belonging, in each instance, to the orchestra. Your correspondent heard a lesser concert in the main hall, when the orchestra played Rossini's "Semiramis" overture, the Parish-Alvars "Preghiera" for harp, Ziehrer's "Edelknaben" waltzes, Verdi's "Aida" fantasia, the andante from Tschai-kowsky's quartet, op. 11, played by all the strings, and the overture to the third act of Goldmark's "Heimchen am Herd." The renditions were fine and brisk, the hall was crowded to the last seat and the auditors carried on as if the old tunes were good enough for them.

The funeral of Arno Hilf, at Bad Elster, was attended by a large coterie of friends from Leipsic, from his home

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and other cities. The simple musical service was by a Lutheran boy choir à capella, and a trumpet corps from the Bad Elster Orchestra. There is as yet little definite speculation as to who may be called to succeed Hilf, at the Leipsic Conservatory.

The many hundreds of American friends of violin maker W. H. Hammig and family of Leipsic, will regret to know of the death of the son Wilhelm, aged thirty-four years. The young man leaves a wife. He was a distinguished worker on violins and had attracted especial attention by some remarkably close imitations of old master works. His father is still active, and is known over the violin making world as a consummate master. The old family seat of the Hammigs was at Markneukirchen, in Saxony, where they had been for some centuries.

Mrs. Carl Alves, her son (Waldemar) and daughter (Elsa), are with relatives at Barsinghausen, near Hannover. Mary C. Hubbel, a gifted church singer of New York, long time pupil and friend of Mrs. Alves, is sailing for home after her annual visit with Mrs. Alves in Leipsic.

Geraldine Farrar, of the Metropolitan Opera, has been at Bad Elster for a month. Max Reger, of Leipsic Conservatory, is spending the summer on the German Baltic coast, and Robert Teichmüller, of the same conservatory, is at Hohe Geiss, in the Harz. Jane Osborn Hannah, engaged for the Metropolitan Opera for the latter part of 1909, has recently spent a couple of weeks at Bayreuth. On Sunday evening, August 8, she sang Elsa in a "Lohengrin" performance at the Leipsic Opera. The performance was a hurry up substitution as "guest," since her

contract with this opera was concluded in June. She had been offered long time contracts in six of the largest Operas of Germany and Austria, besides a long time renewal at Leipsic. She sails for America October 26.

Dr. James Davies, a native of Manchester, England, who has lectured on English literature at Leipsic University for a number of years, has sailed for his home in Massachusetts. He will instruct at Minnesota University the coming year. He has sung much as an amateur and his valuable tenor voice has undergone fine growth for some seasons under the guidance of Mrs. Alves.

Albert E. Osborne, preparatory violin teacher for Hans Becker, of Leipsic Conservatory, is on vacation at London, Oxford and Manchester, accompanied by his wife. His pianist sister, Mrs. MacAllister, who has been doing a great deal of preparatory teaching for Teichmüller, is continuing work with pupils already arrived in advance of their autumn work. She has been with Teichmüller for three years. Her brother has been in Leipsic uninterruptedly for twelve years. They are natives of Mason City, Ia. They have been recently bereaved of their mother, whose death occurred in Leipsic in May the body was cremated at Chemnitz and the ashes sent to the old home in Iowa.

The Beethoven-Brahms-Bruckner Festival, in Munich (concerts of the Konzert-Verein) is not meeting with much success in the way of public attendance. Some conductors never seem to learn that the summer is not the proper time for such heavy musical fare.

Life on the Lake.

The members of the Flonzaley Quartet are here shown boating serenely on the placid surface of Lake Geneva. The members of the Quartet have been putting in their summers at Lausanne, devoting their days chiefly to practice and preparation for their American tours in the fall. In the illustration Mr. Betti, first violin, and Mr. d'Arch-



ambeau, cello, are the oarsmen; Mr. Pochon, second violin, is in the bow; while Mr. Ara, viola, is seated, decolleté, in the stern.

Evanston Gets Janpolski for "Beatitudes."

The Evanston Oratorio Society (Peter C. Lutkin, director) has engaged Mr. Janpolski, the baritone, for the part of Christ in Franck's "Beatitudes," to be given during February. Mr. and Mrs. Janpolski have spent their vacation on the Hill Farm, Tecumseh, Neb.

The Berlin Royal Opera opened its regular winter season on August 15, with a performance of "Carmen."



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New Yorker Staats-Zeitung: Georg Krüger is an interesting pianist, who showed in Beethoven's sonata that he does not belong to the ordinary set.

The New York Times: Mr. Krüger played Bach's A minor prelude and fugue clearly and substantially. His technic is considerable and he has good qualities of tone.

New York American: The Rubinstein Etude in C major was played with terrific speed, every note being clear cut and the expression faultless.

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M. H. HANSON'S BUSINESS HOME.

Two views are shown herewith of M. H. Hanson's office, one of the most artistically fitted places of business in the metropolis. As a matter of fact, the rooms look more like the residence of a painter or a musician, and the artistic atmosphere with which Mr. Hanson contrives to surround himself aids quite materially in that resemblance. Contrary to the frequent managerial rule, this impresario does not sacrifice knowledge of art purely to commercial pursuit, and he prides himself particularly on the fact that he has his enthusiasms about artists irrespective of whether he is financially interested in their success or not. Mr. Hanson thus far in his career never has taken under his management an artist in whom he did not thoroughly believe, and the result is, that when the music loving Hanson sets forth the merits of his artists to a local manager, orchestral leader, or ladies' club committee, his face and eyes glow with enthusiasm, his gestures carry belief, and his eloquence rings with the unquestionable force of authority and sincere conviction.

As Mr. Hanson commands a smooth and polished flow of language in several tongues, it will be seen that escape is almost impossible once the rural or metropolitan concert sponsors fall into his hands. His schedule of bookings for this season is a striking monument to his energy, perseverance and executive ability, although it will be seen by glancing over his list of artists that he very shrewdly selected an aggregation whose names spoke for themselves, and needed very little persuasive power on the part of the manager to secure a long and profitable string of dates.

Jibing at Genius.

The boardings on the town hall were covered with advertisements of the forthcoming concert, which was to be given by what was described as the cream of local talent. Lower down on the boarding was a smaller placard, which announced, "No dogs admitted."

Evidently a wag must have passed that way after the

shades of night had fallen, for next morning the notice referring to the exclusion of the canine species was found to be amended as follows: "By order of the R. S. P. C. A."



M. H. HANSON'S OFFICE, SHOWING FINE FLEMISH CABINET AND MANTEL IN REAR.

It was a nasty dig at the cream of local talent, and it is reported that one or two were quite upset about it.—Punch.

The Language of Wagner.

Father.—Now, look here, you girls—when you grow up one of you must be able to speak French, and the other German.

Brenda.—All right, Dad; and Muriel had better learn German, because she can gargle best.—Punch.

Madame Ohrstrom-Renard's Work.

Augusta Ohrström-Renard will, on September 1, resume her vocal teaching at her studio, 444 Central Park West. That Madame Renard is one of New York's leading teachers is amply manifested through the great success of her pupils. Last season more than a dozen of them were placed in prominent church positions in and outside of New York, and the recent success of Anna Case, who at the age of twenty-one has been selected by Director Dippel as soloist for the coming season of the Metropolitan Opera, speaks for itself.

Madame Renard is one of the hardworking, old time artists also highly interested in progressive, new ideas. Having had grand opera experience, she was, when singing in public, one of the finest ballad singers of Europe. Critics have compared her to Lucca and Nina Grieg, because of the unusual expression she gave to her singing. That was one of the reasons why she met so many of the great composers. Gounod, Grieg, Gade, Massenet, Chaminade and Rubinstein have given her advice and complimented her on the rendition of their songs.

Besides, Madame Renard is a fine musician. Piano, organ, violin and harmony were her childhood's early studies. Her ear was so accurate that at seven years of age she could, at a distance, distinguish the different keys of the music that was played, to the great surprise of many old musicians. That such a gifted teacher's pupils must succeed is no wonder, especially as Madame Renard takes the deepest interest in those confided to her care.

Puccini's "Tosca" has been performed in fifty-three theaters in France, twelve in Spain, eight in Germany and Austria, and three in Switzerland. "La Boheme" has been given in thirty-six theaters in France and Spain, twenty-two in Germany, twenty in Austria, and two in Switzerland.

Eugen Sandow, the well known cellist of the Berlin Royal Opera, will join the Waldemar Meyer Quartet this season in Berlin.

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Tecktonius to Tour.

Leo Tecktonius, the pianist, will appear with the Chicago Philharmonic Orchestra at the Auditorium, and on tour with that organization in Ohio in September. On his return to New York and between his tours, Mr. Tecktonius will accept a few pupils in this city. He now is visiting his parents at Racine, Wis.

Following are a few of the latest Tecktonius press notices:

Mr. Tecktonius is a concert player of national reputation. He studied under Godowski and Moszkowski and his performance showed marvelous tone coloring, technical skill and intellectual breadth.—Marion, Ind., Daily Chronicle.

Mr. Tecktonius showed rare ability as a pianist, and proved to be all that was claimed for him.—Marion, Ind., News Tribune.

Of Mr. Tecktonius the only thing to be said is that the masterly touch, which, a year ago, at his last appearance in Racine, so charmed his audience, has been augmented to a noticeable degree, demonstrating that the young artist is rapidly improving, regardless of the fact that long since has he been declared by the most eminent critics as a pianist of the first rank. His every rendition was perfection itself, showing a technical mastery of his instrument, with grace of performance and a sensitive interpretation that left nothing to be imagined.—Racine Daily Times, Racine, Wis.

Since his last appearance here Mr. Tecktonius has broadened his whole equipment. A feeling that his playing is thoroughly honest and free from the shams so often perpetrated on audiences (a large number of which are unable to appreciate good playing) pervades the atmosphere when he plays. An unassuming manner adds charm to his appearance, and when he interprets the masters his hearers feel that the man is lost in the soulful rendering of what the composer means. He played the Grieg numbers with great fire and feeling, and in Chopin he was particularly fine.—Racine Daily Journal, Racine, Wis.

Mr. Tecktonius left nothing to be desired. He impressed his audience with his marvelous technical qualities. The beautiful tonal effect of his "Träumerei" gave evidence of his temperament. His interpretation of the "Tremolo Etude" showed great breadth of technic and wonderful strength of wrist. Mr. Tecktonius is a thoroughly good musician and his playing was enthusiastically received.—Daily Leader, Marion, Ind.

MUSIC IN BUENOS AIRES.

BUENOS AIRES, July 20, 1909.

At the Colon, Berlioz's "Damnation of Faust," "Hamlet," "Boheme" (with Bonci) and "Aida" were given this week. "La Wally" received scant praise, and "Aurore" (Panizza's opera) failed to make the favorable impression of last year at the Politeama.

At the Opera, "La Cuzuela" (the section set apart for

The Police Band is divided and apportioned to various places, but so far away and so infrequently performing that it is almost a trial to attend. They play indifferently, too, not from the lack of talent, but from a lack of good band selections. They do mostly long, tedious arrangements of operas, "La Boheme" being one of the favorites.

The "Waltz Dream" and "The Merry Widow" alternate with "The Beggar Student," "Boccaccio" and "The Bat" at the Theatre de Opera, or the real old opera house—dear to Argentine hearts, whose popularity has had to yield to the Municipal Theater's power. The "Duchess of Dantzic" and "The Dollar Princess" are also popular here now.

Concerts take place at 5 p. m., and are not very heavily patronized.

The tertulia-platea in the Colon is taken (as well as all the boxes) for the entire season, at prices ranging from \$6,000 down, by dilettante and gilded youths. They neither enthuse nor find anything displeasing in the performances, being satisfied with the distinction of being members of the charmed circle.

Bonci remarked a decided difference between the audiences of New York and those of Buenos Aires. Quite a chapter might be written about the nouveau riches here, and their palaces. It's the same the world over.

The program on the next page was presented at the Odeon,



M. H. HANSON'S OFFICE.

The wonderful Gobelin in the rear is an art work of almost inestimable value.

women who wish to attend but have no escorts) is considered the most difficult section to please.

There is no symphony orchestra in Buenos Aires, neither is there band music for the general public in the parks.

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DAGMAR WALLE-HANSEN
Fourteen years one of the few principal certified assistants of Leschetzky in Vienna, also concert pianist. For many years has performed in the principal European cities, and developed many concert pianists of note.
Hotel Oesterreicherbau (Wien), Vienna

on Monday, July 26. The house was packed, and Madame Theodorini merited the brilliant reception she received from the audience which had come to hear her in concert. Her former appearances had been in opera, and everyone naturally was anxious to hear her in a different style of singing. That she made a hit was evidenced by the enthusiastic applause. Her associates on the program were selected with care and with a due sense of artistic balance. The name of Titta Ruffo alone would have filled the theater, but the play of Señor Drangosch, and the really artistic singing (in French) of Mlle. Dereyne, with perfect diction and a lovely fresh voice, were enjoyable to every one. Señor Drangosch has hardly the necessary fire to play the Wagner music and took the Liszt "Faust" waltz so slowly that it lost considerably in the process. Titta Ruffo, "the king of grand opera" as he is called here, aroused the most intense enthusiasm, and when he threw the pathos into his voice by the sobbing sigh which seems to be the test of ability to these Spanish-Italian-French-Argentines, the listeners expressed their delight by loud cries and smiles of approval. The lovely little Neapolitan song, "Mari-Mari," was most delicately done, and the people refused to let Ruffo go until he had appeared five times. The program follows:

Aria (Acto 3 de Mignon).....	A. Thomas
Fely Dereyne.	
Rondo Final (Lucrecia Borgia).....	Donizetti
Helena Theodorini.	
Canzoni Popolari Italiane.....	Varios Autores
Titta Ruffo.	
Acompañado al piano por el Señor Amleto Polastro.	
Canziones Populares Rumanas.....	Varios Autores
Helena Theodorini.	
Piano solo, Parafraasis del Vals de Faust de Gounod.....	Liszt
Ernesto Drangosch.	
Parla (Vals).....	Arditi
Helena Theodorini.	
L'Attente.....	Saint-Saëns
Arioso.....	Leo Delibes
Helena Theodorini.	
Gavotte (Acto 3 de Manon).....	Massenet
Fely Dereyne.	
Piano solo—	
Encantamiento del Fuego de La Walkyria.....	Wagner
Cabalgata de las Walkyrias.....	Wagner
Ernesto Drangosch.	
Dopo (Romanza).....	Denza
La Mattinata (Serenata).....	Leoncavallo
Helena Theodorini.	
Serenata (de Don Juan).....	Mozart
Titta Ruffo.	
Duetto (de Don Juan).....	Mozart
Helena Theodorini and Titta Ruffo.	

According to the Nacion, there is dissatisfaction concerning the repertoire of the company at the Colon. They wonder why they are unable to have other operas than "Hamlet," "Aida," "Tosca," "Boheme," "Barber of Seville," "Rigoletto," "Cavalleria," "Pagliacci," "Huguenots" and "Lucia." They do not seem to realize the fact that the United States has monopolized the time and talent of nearly all the leading women singers of the world. There are a few of the best among the men here, as Bonci, Titta Ruffo, Constantini, Cristali, and some others, but among the women, Pareta is the only one with a remarkable voice, a voice suited only to such roles as Gilda, Lucia and the like. Barelé is passé, and the contralto I heard was of the flat Spanish quality, so unpleasant to listen to. When Buenos Aires wakes up and realizes that newer and better operas with younger and better singers are heard in New York and Chicago, her proud Parisian head will droop.

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and she will arise in her might and demand the best, or inaugurate a revolution.

LATER.

The manager of the Colon Theater was hissed off the stage, the performance was stopped and the curtain rung down on "The Damnation of Faust," on July 27. There had been mutterings of various kinds, and by prearrangement the whole house from the stalls to the gallery united in a boisterous demonstration against which Mancinelli and the singers on the stage were unable to stand.



Since the season began only thirteen operas had been produced, and of the new ones only "La Wally" and "Tannhäuser" were given. It is a curious thing that the Argentines are clamoring for German opera, or more properly novelties in opera.



The management promises now to close the theaters for four or five days to prepare some other operas. I think I can see the public in America putting up with such conditions!

MRS. T. A. WHITWORTH.

Some Things About Music.

[From the San Francisco Call.]

Music was born when the first soft breeze sighed and sang through the pliocene foliage.

Its origin is ascribed by Lucretius to the whistling winds, Zarlino credited the waterfall and Camelon believed that music was born of the birds.

In any event, music has been a refining influence in the economy of nature almost since time began. For Pythagoras' "music of the spheres" antedated all other sources.

Despite this antiquity it was not until the eleventh century that Gul Aretin, a Benedictine monk, invented musical notes, and five centuries later before counterpoint became one of the musical arts.

There is no doubt as to the ethical influence of music in the complex scheme of civilization.

The story of progress can be told in music as well as in literature, philosophy or invention.

To the South Sea Island savage the tom-tom's dissonant and monotonous music is all sufficient.

In the cabin of the unlettered negro the concertina and the banjo showed a marked advance.

The age of Stradivarius and Amati, which gave birth to the modern violin, with a voice that could all but talk, made the sixteenth century a most important one in the evolution of music.

It was in the closing years of this same musical cen-

tury that the opera, the highest form of dramatic music, was invented by Rinuccini, of Florence.

Not until the opening years of the nineteenth century were the possibilities of grand opera as we enjoy it today realized though Gluck's "Orpheus" and the three great operas of Mozart had at that time given the promise of the rich fulfillment of the next fifty years.

Within that brief span were born practically all the great composers of our grand operas.

They were Beethoven, Auber, Weber, Rossini, Meyerbeer, Donizetti, Halevy, Bellini, Balfe, Thomas, Flotow, Verdi, Wagner, Wallace and Gounod.

Confucius realized the potency of musical influence and frequently prefaced his discourses by playing on a stringed instrument.

To the music of Dante's "Divine Comedy" Carlyle attributes the great beauty and effect of that poem. "Its depth and rapt passion and sincerity make it musical; go deep enough, there is music everywhere."

Music is the poetry of sound.

Since the days of Aesculapius it has been held that music has valuable properties in healing the sick. Aesculapius himself, according to Pindar, healed acute disorders with soothing songs.

Lowell says: "The very gnarliest and hardest of hearts has some musical strings in it," yet we are told that Dr. Johnson had no love of music, and that, upon being told that a certain piece of music was very difficult, he expressed regret that it was not impossible. But Dr. Johnson was a human contradiction.

Most of us will be more disposed to agree with Professor Tomlins when he says:

"Real music does not lend itself to ignoble expression; it vitalizes as nothing else can."


Reed Miller and Nevada Van Der Veer.

The well known contralto, Nevada van der Veer, and her husband, Reed Miller, the tenor, in camp on Lake Otsego ("Glimmerglass" of Cooper's novels), have gone together to Westport, Lake Champlain, also to Plattsburg, N. Y., for recitals. At Plattsburg they will appear for the Catholic Summer School. Both have been re-engaged as soloists of the New York Symphony Orchestra's spring tour, going to the Pacific Coast. Mr. Miller's fall singing will take him to Denver, a series of concerts lasting four weeks.

Rubinstein's "Paradise Lost" was recently sung twice to enthusiastic audiences in Prague, says an exchange.

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Where mountains rise from height to height
And fairest valleys close enfold;
Where fertile meadows wide outspread
And lakes historic names enshrine.
Its forests spicy odors shed
Through air that stirs the blood like wine—
A land of life, 'neath favoring skies,
A peaceful Summer Paradise.

THE MUSICAL COURIER'S Boston representative, feeling the need of new ozone as well as some of Nature's music, has hied to this "Summer Paradise" where mountain peaks, valleys, forests and lakes are combined in one infinite variety of charm; where even the most exquisite man-made music seems trivial in comparison with that of the huge untamed mountains where the silence and likewise tumult of gorges, chasms and peaks is added to the feast of beauty which meets the eye wherever it turns. Numberless lakes and rivers in the midst of this panorama of indigo peaks make a region famed for its picturesque beauty, furnishing a complete rest to him who loves Nature and one and each of her wonderful musicians which comprise the great orchestra. However, this is not an advertisement, or if so, wholly unsolicited by those who have invaded this silence with the bustle of traffic and

trade, and aided Nature by constructing beautiful spacious hotels, camps, fine automobile roads, and all of the other devices which make the average summer tourist and rest seeker have that much sought for "good time"—which all declare they have had, whether or no, and return to the heat and clamor of Boston to resume the tedium of a long winter's work in the way of teaching or acquiring something to teach.

The calendar for the thirteenth season of the Faelten Pianoforte School shows that this institution opens this year on September 23, which falls on a Thursday, and with this faculty: Carl Faelten, director; Reinhold Faelten, Marie Dewing Faelten, Frank H. Luker, George Pratt Maxim, Wilson Price, Warren Storey Smith, Pauline R. Fischacher, Bertha M. Snow, Blanche Jilton and Margaret Twomy. The string ensemble class will be in charge of William Howard, violinist, and his assistant will be Frank Porter, violinist. Concerning the system used, the prospectus states:

The Faelten system of piano instruction is uniformly used by all of the teachers. The distinguishing features of this system are the thoroughness and completeness with which the pupil's general musical culture is promoted. Concentrated attention, positive knowledge, intelligent ear, reliable memory, fluency in sight reading and artistic piano playing are developed simultaneously. Something concerning the curriculum is thus. Instruction in piano playing forms the center of the work. A majority of the students pursue one of the courses in which private lessons are combined with class instruction. The private lessons are adapted to the special needs of each student, particularly in the study of repertory pieces, in systematic memorizing and in the cultivation of individual proficiency. They are supplemented by class instruction, as follows: Fundamental training; hand culture and training in touch and technique; training of the ear; practical lessons in interpretation in the form of lecture recitals given by the director; training in sight playing; study of music for four and eight hands and ensemble works for piano and other instruments; practical training in transposition, in reading ancient clefs, notation of orchestral instruments, and in score reading; study of elementary and advanced harmony, of counterpoint and composition and analysis of piano works; history of music; musical pedagogics; all of which are grouped in courses according to the age, ability and aim of the pupil, and are classed as general training. Once or twice during the season the opportunity is afforded each pupil of playing before the director, but this is not compulsory, however. About forty pupils' recitals are given each season, giving chances for a public appearance to those who desire it.

Blanche Hamilton Fox, the mezzo soprano, who is spending the summer at her Roslindale home, near Boston, will enter upon her duties as prima donna at the Academy in September. It will be remembered that Miss Fox made a great record in Milan in the role of Mignon, and with increasing experiences and study her already beautiful voice has ripened into one of even greater promise. Her professional name is Bianca Volpini—the Italian for Blanche Fox. Her father, Albert Fox, the well known newspaper man, is her manager.

Gertrude Walker, of Salem, Mass., has been spending her vacation on Casco Bay, up in Maine, and, according to the Portland (Me.) papers, has been doing things musical for the pleasure of the summer colony. In two recitals Miss Walker gave these songs: "Could I," "Lift Up Thine Eyes," "The Yellow Chrysanthemum," "Jerusalem, Thou That Stonest the Prophets" (Mendelssohn), "Angels Ever Bright and Fair" (Handel), "Irish Love Song" (Lang), "The Lass With the Delicate Air" (Arne), "May Morning" (Denza), "Slave Song" (Del Riego), "Absent" (Metcalf).

Annie Soule Lewis, with a studio during the winter months in the Pierce Building, Boston, and in the summer in beautiful Winchester, just a little run out of the city proper, has been engaged teaching pupils how to teach, and making it so interesting that her classes have been liberally patronized. While in Leipsic, Germany, Mrs. Lewis was engaged in the same ideal vocation, or at

least for one year out of the three she and her husband spent there. This thing of learning how to impart one's knowledge seems a most praiseworthy thing, and as but few, comparatively, know much about the art—for art it surely is—a valuable suggestion is to study how it is done. One of the chief assets of a certain successful teacher is that of being able to impart her "method" in a most attractive and decisive manner, making each point clear and fundamentally reasonable.

Stephen Townsend, baritone and teacher, is spending the warm months in Europe, visiting old friends, besides devoting some of his time to professional study, adding to his already full repertory. Mr. Townsend will return to America some time in September to open his studio at 6 Newbury street.

William Alden Paull, it will be regretted, has spent most of his summer in the hospital, after a slight but painful operation, but is now in better health than ever after his lengthy rest, and will resume his duties as instructor in the Theological School at Cambridge, Mass., in September, as well as his private work in the cultivation of both the speaking and the singing voice. On account of his increased duties at the Cambridge institution, Mr. Paull has withdrawn from what has been previously known as the Tippet-Paull studios in the Pierce Building, and will give most of his time to work in Cambridge to Harvard men who desire it.

The Fidelio Society—that famous singing club which recently won one of the chief prizes at the Sängerefest at Clinton, Mass., gave an evening in honor of Benjamin Guckenberger, who has trained the orchestral portion, presenting him with a loving cup, thus attesting to Mr. Guckenberger's popularity with these musicians.

WYLYNA BLANCH HUDSON.

Victor Harris at Bar Harbor.

Victor Harris is closing his summer holiday with a month at Bar Harbor, Me. Mr. Harris is to return and resume his vocal teaching Monday, September 20, at his new studio in The Beaufort, 140 West Fifty-seventh street, New York. This studio, only recently finished, was built especially for Mr. Harris and according to his own plans and needs. It is one of the largest and most complete of its kind in America, or for that matter anywhere. The room which is twenty-one feet wide and twenty-seven feet long has a thirty-foot ceiling and its acoustics are about perfect. Mr. Harris, who will also as usual continue his work as conductor of the St. Cecilia Club and the Wednesday Morning Singing Club, is looking forward to a season of unusual activity.

Berger in Berlin.

Rudolf Berger, an Oscar Saenger pupil, was due to make his debut last night (August 31) at Berlin, in "Lohengrin," and doubtless THE MUSICAL COURIER will have cable news of his appearance in its next issue.

For the past eleven years, Rudolf Berger has been one of the foremost baritones of Europe and the principal baritone of the Berlin Royal Opera. Mr. Berger spent the past winter studying with Oscar Saenger, who placed his voice to sing the tenor roles, and Lohengrin will be his first tenor part.

A singular and interesting coincidence is the debut of another Saenger pupil, Henri G. Scott, as Ramfis in "Aida," at the Manhattan Opera House, on the same evening.

The Dresden Opera performed fifty-six works last season. Wagner was sung 62 times, Weber 21, and Richard Strauss 21, while Tchaikowsky came next, with 20.

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St. Paul, Minn., August 21, 1909.

Fortunate, indeed, were those bidden to Mrs. Cowley's musicale at Dellwood, White Bear Lake, Thursday afternoon, for they heard such singing as one is not given the opportunity of listening to many times in the course of a life time. The singer was Mme. Hesse-Sprotte, of Milwaukee, a contralto who lacks international recognition only because family cares have kept her from the concert stage. But now that her family is grown she has in mind the making of a career and it would not be at all surprising to hear of her touring America and Europe as a star of the first magnitude in the course of a few years. The program which she sang Thursday afternoon is as follows:

- In Herbst Franz
- Die Krähe Schubert
- Frühlingsnacht Schumann
- Oh, mein Son, air from Der Prophet Meyerbeer
- Daheim Hugo Kaun
- Der Sieger Hugo Kaun
- Schwanenlied L. Hartmann
- Ständchen Richard Strauss
- Harvester's Hush Song Protheroe
- The Temple Bells Are Ringing Woodforde-Finden
- Birthday F. H. Cowen

Besides these songs she gave several encores at the conclusion of the program, singing a scene from "Carmen" and some Strauss and Wolf songs. It is hard to discuss such singing as this without going into superlatives and making comparisons, and the best one can do is to say that Mme. Hesse-Sprotte sang in the style and with all the understanding of a great artist. She has power, range, flexibility, emotional understanding and temperament that makes her enter into the spirit of each separate piece. She does not act, she sings, and the song is interpreted with voice, facial expression and clean enunciation so that its message goes straight to the heart of the listener. Of all the songs the two new ones of Hugo Kaun struck the writer as a little the finest thing of the kind he had ever heard. Kaun is a Milwaukee boy and Mme. Hesse-Sprotte (a Bohemian) is a Milwaukee woman. Would it not be a strange coincidence if these two Milwaukee people came soon to be known as the foremost in their art? Stranger things have happened. We must not leave the subject of this musicale without mention of the splendid piano work of Miss Helen Cowley, daughter of the hostess, who acted as accompanist. This paper has spoken of Miss Cowley as a very talented pianist on a former occasion, but it is not every pianist who can play accompaniments. Miss Cowley found no difficulties, seemingly, in the intricate accompaniments of Kaun or Strauss, Schumann or Schubert, and she never intruded her part of the performance, always giving just the right support to the voice and making of the accompaniments webs of tone colors rather than notes and melodies. This was her first experience as accompanist, but it will surely not be her last.

Aurelia Wharry, soprano, who has recently returned from Florence, is working on a couple of recital programs which will be heard here and in Minneapolis the last of September.

"The Crossroads" is the name of the country home of Mrs. F. H. Snyder and it is here that local musicians have been gathering two or three times a week all summer. Several delightful and informal musicales have been given here, and a few recitals with set program. The latest of these was given by Mrs. Frank O'Meara, Wednesday night. Mrs. O'Meara was studying in Berlin all last year and has only recently returned to her home. This was her first real appearance since her return and consequently her many friends were devoured with anxiety to see what progress she had made in the past year. They were not disappointed. Mrs. O'Meara has always had a glorious contralto voice and her study abroad has only added to her natural charm as a singer. Unfortunately another musical on the same evening prevented the writer from attending this concert, but his representative, herself a splendid singer, gave a most glowing account of the musical. Mrs. O'Meara's program was as follows:

- Il mio bel foco Marcello
- Se tu ma'mi Pergolesi
- O Cessate di piagrami Scarlatti
- Inquesta tomba Beethoven
- Von Ewiger Liebe Brahms
- Sapphische Ode Brahms
- Mit Einer Wasserlilie Grieg
- Die Jaeger Brahms
- Ich Trage Meine Minne Strauss
- Feldeinsamkeit Brahms
- Traum durch die Dämmerung Strauss
- Er Ist's Hugo Wolf
- Der Skreg en fugo Svendsen
- Saetterjentens Soendag Ole Bull
- Love's Might, from Samson and Delilah Saint-Saëns
- The Day Is Gone Lang
- The Year's at the Spring Beach

Mrs. Katharine Hoffmann accompanied Mrs. O'Meara.

Mr. and Mrs. Charles G. Titcomb have decided to leave St. Paul and make their home in Los Angeles. For several weeks past they have been on the Pacific Coast looking into the prospects at one city and another. They thought strongly of going to Seattle, but finally decided on the growing California city, and will leave here September

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10. Mr. Titcomb has been a leading teacher of piano here for twenty-five years. When Mr. Titcomb was a youngster he made several concert tours of the United States, and old timers may remember him as the boy who played pieces on the stage when General Tom Thumb was being exhibited around the country. After those tours Mr. Whitcomb devoted himself to study for several years and became pretty well known as a pianist and teacher. Mr. Titcomb is an honorary member of the Order of the Golden Cow, as well as several non-musical orders and societies.

Lulu Boynton has opened a studio in the Schiffmann Building here and another one in the Metropolitan Music Company's Building in Minneapolis, and will devote herself largely to teaching during the coming season. Miss Boynton is lately returned from several years' study in London. She has a beautiful contralto voice and knows how to use it. She will soon be heard in recital.

Although the prospectus of the orchestra for the coming season is not out, the announcement of the artists for the concerts and the principal works to be performed has been made. The season opens November 2 with Antonio Scotti, of the Metropolitan Opera, as soloist. The others are: Madame Carreño, Madame Jomelli, Tilly Koenen, the new Dutch contralto, whom Manager M. H. Hanson is bringing over this year; Madame Schumann-Heink, Busoni, Elman, Rosenthal, Mrs. Rothwell, and Bispham. The soloists for the popular concerts on Sunday afternoons have not been engaged. The music to be performed will not include any new or modern symphonies, but there will be many new symphonic poems, overtures, and suites. Among these are: Svendsen's "Romeo and Juliet," Humperdinck's "Masonic Rhapsody," Noren's "Kaleidoscope," Sibelius' "En Saga" and "Leminksinen secht Heimverts," Weingartner's "Das Gefilde der Seligen," Reuss' "Johannesnacht," Debussy's "Le Mer," Sinigaglia's "Goldoni" overture and "Le Baruffe Chizzotte," Glazounow's "Spring" suite, Sultz's "Scherzo Fantastique," and other new music which Mr. Rothwell is still selecting and will bring with him when he returns. Mr. and Mrs. Rothwell, by the way, have recently left Berlin and are now at Gross Umstadt, Hessen, and will remain there until September 12, when they will sail on the Blücher for America. They expect to be in St. Paul the latter part of September and Mr. Rothwell will start orchestra rehearsals shortly after his arrival.

Katharine Hoffmann, who has been spending the summer at her home here, will leave September 6 for New York, where she will meet Madame Schumann-Heink and begin the season's work with rehearsals for a couple of weeks. Mrs. Hoffmann will be en tour all the season (ten months) and the only times she will get home again will be when Madame Schumann-Heink comes here to sing with the St. Paul Orchestra, January 4, and with the Minneapolis Symphony Orchestra, November 12.

Mrs. F. H. Snyder is arranging two large concerts for Madame Hesse-Sprotte to be given here and in Minneapolis early in October at the Metropolitan Opera House. These concerts will be about the last things Mrs. Snyder will give before sailing for Europe, where she expects to spend the winter, returning in time to give St. Paul a season of grand opera, she having already made arrangements with the management of the Metropolitan Opera for this.

Alma Petersen has been engaged as soprano at the Temple for the year following the first of next month.

Harriett A. Hale has made arrangements for two recitals for Carrie Jacobs Bond for the first week in October. The recitals will be given in Elks' Hall. Mrs. Bond will also give recitals in Minneapolis and Faribault during the same week.

G. W. Thornton is on a fishing trip in the North Woods. Mrs. Thornton (who is spending the summer in Ireland) recently cabled the arrival of an heir to the house of Thornton—a daughter.

Myrne Dudley, of the St. Paul School of Music, is spending her vacation in Pauline, Ia.

OSCAR HATCH HAWLEY.

Grau's New Book.

Robert Grau's new book, "Forty Years' Observation of Music and the Drama," will be issued on September 6. Among the subscribers to the de luxe edition of the work are Klaw & Erlanger, B. C. Whitney, Theodore Sutro, Mary Anderson (de Navarro), August Belmont, George Gould, Edwin Gould, Thomas A. Edison, Mark Twain, Madame Schumann-Heink, Madame Sembrich, Madame Nordica, Clyde Fitch, Ogden Armour, Zelig de Lussan, and Frank Munsey.

Music for Our Minors.

The metaphysician often earns the scorn of the practical person, says the Washington Post, because it is the fate of wisdom to be flouted by ignorance, and the nature of man to reject that which he does not understand. Hence it is not surprising that the renowned teacher who recently put the violin bow above the birch rod, in child training, and recommended the piano stool instead of a dunce's stool as a corrector of disobedience and bad temper in children, should have been greeted with, at the worst, shouts of derision, and at the best, an indulgent smile of pity for her simplicity.

There are plenty of good, honest folk who look upon music as a means of amusement, and they like their hilarious. Others, equally honest and taking to themselves the credit for sober thinking, really believe that music appeals to the baser passions and stimulates to action only those senses which are best kept under strict

control. What! have their children's sensitive emotions been excited by the insidious appeal of sweet sounds! Impossible. This would be no assuaging of their passions, but a voice inciting them to riot!

As the world grows more matter of fact this view becomes, unfortunately, more prevalent; but the wisdom of the world's wisest men is against it. Music is more than a sensual gratification. It is more than "the food of love" that Shakespeare sung:

"That strain again—it had a dying fall;
Oh, it came o'er my ear like the sweet South,
That breathes upon a bank of violets,
Stealing and giving odor."

Dr. John Armstrong, rugged old Scottish doctor of men's souls, as well as bodies, and poet, too, wrote to his patients:

"Play music,
Music exalts each joy, allays each grief,
Expels diseases, softens every pain,
Subdues the rage of poison and of plague."

And Addison, whose gifts justified his self-appointment as critic of creation, added his tribute:

"Music can noble hints impart,
Engender fury, kindle love;
With unsuspected eloquence can move
And manage all the man with secret art."

Let the scientist find the influence of music upon the childish nature due to "vibrations" which "tranquillize their emotions and restore the nerve vibrations to normal activity." We are not scientific, and vibratory businesses are not ours. But we know that the child brought up with stringed instruments in his hands, or a piano by his side, has been endowed with a priceless legacy that he will never lose. As words are the means by which mind communicates with mind, so sounds are the means of communication between soul and soul. But the mind of the child is simple and rudimentary; it cannot easily grasp the meaning of words; it is not susceptible to great inspiration from language. Its mind came into being with itself, and is incomplete. Let us be assured that its soul is older, an atom of the great universal spirit, loaned it for a little time. Embalmed in music are the hopes, the fears and joys, the high resolves, the ecstasies and dreams of mighty souls, and with these the child may become inspired because they are offered him in a language he can understand.

There are men living even now who do not go to their day's work until they have brightened their hearts, toned up their nerves, strengthened their powers of energy and imagination with the food of music. The world's work would be better done if more men attuned themselves to the spell which the poet apostrophized:

"Music! O, how faint, how weak,
Language fades before thy spell!
Why should feeling ever speak
When thou canst breathe her soul so well?
Friendship's balmy words may feign,
Love's are e'en more false than they;
Oh, 'tis only music's strain
Can sweetly soothe and not betray!"

The Misses Sassard's London Recital.

The Misses Sassard, at their annual farewell London recital, which is always given at Claridge's Hotel, and attended by royalty, and the rest of the British aristocracy and the American visitors, presented the following program, and were assisted by no less a light than M. Bemberg, who accompanied these talented American girls in songs of his own composition:

Duets—

Herbotted Schumann
Sound the Trumpet Purcell
Thränen Tschalkowsky
Die Schwestern Brahms

Soli (mezzo-soprano)—

Er ist's Hugo Wolf
Lehn deine Wangen Sjogren
Les étoiles filantes Del 'Acqua
Le chant Hindou Bemberg
Eugenie Sassard.

(Accompanied by the composer.)

Duets—

Ah, My Beloved H. Zay
A Night in Seville Margeton
Soli (soprano)—
Recit. et Air d'Azazel Debussy
O, süsse Mutter Loewe
La Chanson des Baisers Bemberg
Virginie Sassard.

(Accompanied by Composer.)

Janpolski for Lincoln, Neb.

The Lincoln (Neb.) Matinee Musical Club has engaged Janpolski, the great Russian baritone, for a song recital in February, when the popular singer will make his Western tour, that will take him to the Pacific Coast. All the Western musical organizations of the larger cities are anxious to secure the baritone for either recital, orchestra or oratorio appearances.

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THE season soon will be striding in seven league boots.

THE mimic Opera war starts this week in New York.

CARUSO's appearances at the Berlin Royal Opera this fall will be October 19, 22 and 23.

THAT scraping noise is the echo of the critics polishing up the threadbare old musical vocabulary for use this season.

TILLY KOENEN, Theodore Spiering and Ferruccio Busoni are three of the soloists who will assist at the Philharmonic concerts.

EDITH LYNWOOD LINN discusses "woman's chances in music." We should say that as many of them get married as in other professions.

IF concertgoers ever wish to convince themselves whether concerts really are given for Art's sake, all they have to do is to stay away from them awhile.

THE songs of harvest soon will sound throughout the land. We never have heard a farmer sing a song of harvest, but we have read of them in poems and opera texts.

HAIL to the spirit of the Northwest! The Minneapolis Symphony Orchestra has been guaranteed \$250,000 for the next five years by the business men, musicians and general public of that city.

A PARIS weekly is filling up summer space by asking well known musicians to mention their favorite musical phrase. In America it is: "Inclosed please find check in advance, for my lessons."

ALL these tenors have the C—even if it is not high C—as a perusal of their names will show: Caruso, Bonci, Carasa, Carl Jörn, Constantino, Charles Dalmores, Lucas, Schmedes, Altschevsky, etc.

ELLIOTT SCHENCK has been offered a two years' contract as conductor of one of the large symphony orchestras in the West. As Mr. Schenck is in the country, no details can be obtained before going to press.

WE learn that the late Dr. William Mason, pianist and composer, left a gross personal estate of \$91,878. Having been an American, it looks as though the seventy-eight dollars represented the intake from Dr. Mason's compositions.

EXPENSES being heavy and earnings light in the musical profession during summer, this is the time of year when America suddenly resumes its attractiveness in the eyes of those foreign artists who damn our defenceless country when they leave it in the spring.

THE MUSICAL COURIER receives this communication: "Regarding one of your editorial paragraphs of last week, I beg to contradict you, and to say that the place of the teacher who plays piano is on the concert stage as well as in the classroom. Audiences who attend piano recitals can learn as well as enjoy." Objection sustained.

THE Chicago Opera House to be erected by Oscar Hammerstein will be built at the southwest corner of Rush and Erie streets, a district which houses

many of Chicago's wealthiest families. In connection with the new Opera, the Mansion Hotel, part of which is the former Joseph Medill house, in Case street, will be constructed. The enterprise involves the expenditure of \$1,500,000.

IT has come at last! At Gotha a new symphonic poem by Friedrich Schuchardt was played in the Court Theater. The work is called "In the Realm of the Air," and is dedicated to Count Zeppelin.

ACCORDING to the New York American, a pianist living near Paris is the inventor of a new type of battleship which cannot be sunk by gunfire. He was practising a canon when the idea came to him.

THE Academy of Music Italian opera season will open September 4 with "Aida." The same opera is to be repeated on September 6 (matinee), "Bchemé" will be given on the evening of that date, "Rigoletto" is announced for September 7, 9 and 11, and "Trovatore" constitutes the bill on September 8.

THE Manhattan Opera's educational season opened last Monday evening with "Le Prophete." An account of the performance will be found elsewhere in these columns. Tuesday evening "Aida" was the bill. The works to be given for the balance of this week are "Carmen" (today, September 1), "Lucia," Thursday; "Aida," Friday; "Traviata," Saturday matinee; "Le Prophete," Saturday evening.

THE most impressive musical news of the week is told by the New York Times in a "special cable from London" last Sunday, and is to the effect that "at one of the concerts which Caruso is giving in English provincial towns he appeared on the platform in an evening suit of golden brown, while at another he wore clothes of dark purple." The musical world pauses in awe at these tidings and draws its breath in staccato sixteenths.

THE "Princess" Ann O'Delia Diss De Bar, formerly a spiritualist and later arrested and imprisoned after a sensational trial for obtaining money under false pretences, now is again afool of the police, since it has been discovered that she changed her name to A-Diva and heads a Mahatma Institute in this city. In explaining to the police the tenets of her new sect, the "Princess" Ann O'Delia Diss De Bar A-Diva said: "If I were so inclined I could wreck New York by vibration. Did not Jericho fall by vibration? Three notes of music could wreck any building in this city?" The flats too?

REFERRING to the list published in these columns last week, of American singers engaged in opera, the Rochester Post-Express says:

THE MUSICAL COURIER has done yeoman service to American art lovers by printing a list of the American singers who are heard in grand opera abroad. This is a concrete answer to those people who sneer at American musicians. If, as is sometimes hinted and often believed, music is the exclusive property of people with foreign sounding names and long hair, how comes it that our singers are listened to with pleasure by habitues of the most famous European opera houses. That they are listened to with pleasure is proved by the fact that German, French, Italian, Dutch and Belgian impresarios pay good gold for their services. Perhaps, when this fact has percolated into the brain of the American concertgoer, he will not begrudge the money to hear American artists. For surely what is good enough for La Scala, the Paris Opera, or the Berlin Royal Opera is good enough for him. He has always acted as though the grace of musical art came almost exclusively from the Fatherland. Seeing then that Germany is making constantly increasing use of American voices, they will be harkened to with respect in the native land of their possessors.



VARIATIONS

A newspaper contest of any kind always excites widespread interest and is excellent advertising for the journal sponsoring the competition. Musical affairs of that sort usually confine themselves to a prize struggle for composers, and therefore bar out anybody who has not the gift of writing music. This column now undertakes to conduct a contest which shall give all the musically inclined a chance, be they composers, conductors, performers, teachers, amateurs or rank laymen. Answers to the appended questions constitute the test. The first correct solution received will be awarded first prize, the second correct solution wins second prize, etc. There will be five prizes, and twelve honorable mentions.

First prize: A copy of Waldo Selden Pratt's "History of Music."

Second prize: A copy of John F. Runciman's "Haydn" (Miniature Series of Musicians).

Third prize: Autograph letter of John Philip Sousa in which he says: "I feel like hell"; or autograph letter of Rafael Joseffy, or Ossip Gabrilowitsch, or Josef Lhevinne, or Carl Jörn, or Emil Paur.

Fourth prize: Original pen and ink caricature of Vladimir de Pachmann.

Fifth prize: Autograph card of Emil Sauer, signed picture postal of Katharine Goodson, or signature of Fannie Bloomfield Zeisler.

Answers should be written on one side of the paper only, and must be addressed to the editor of this column. No answer must exceed ten words in length. The competition is to close on September 30, and the result will be announced in THE MUSICAL COURIER of October 6. The editor reserves the right to print before that time all answers considered worthy of publication.

QUESTIONS.

- 1.—Who is the manager of the Manhattan Opera House?
- 2.—What aeronautic opera did Wagner write?
- 3.—Which tenor had an operation performed on his throat early this summer?
- 4.—If a pianist gives testimonials to two different piano houses, which one is sincere?
- 5.—Is music progressing, retrograding, standing still, or moving sideways?
- 6.—Name three composers whose names begin with B.
- 7.—Which pianist has the longest hair?
- 8.—Mention an opera that has a foolish plot.
- 9.—Who wrote the E flat nocturne that is best known in the world?
- 10.—Which pianist's name sounds like a city in North Germany?
- 11.—Which composer is referred to familiarly as "Papa" or "the father of the symphony"?
- 12.—Who was the Waltz King?
- 13.—Do prima donnas like to be praised in the papers?
- 14.—Name a work by Gounod.
- 15.—In what opera is the "Anvil Chorus"?

16.—Should the music teacher be paid before the dentist?

17.—Which composer is often referred to as "the Polish tone poet"?

18.—"Who is Sylvia"?

19.—"Knowest thou the land"?

20.—In which opera does the heroine apostrophize a man's severed head?

21.—What oratorio is heard most frequently at Christmas time?

22.—Who wrote "the second rhapsody" for piano?

23.—Of what opera is Parsifal the chief character?

24.—What famous coloratura soprano is named Melba?

25.—What would you rather do than attend a Bach recital?

In a musico-mathematical prize competition held by "Variations" some months ago, the correct answers received were so many that prizes could not be awarded to all the winners without bankrupting the rash scribe who offered them. The first ten correct solutions that came in were declared victorious, and their senders became recipients of the framed musical print which was promised.

In 1815 the French newspapers announced the departure of Bonaparte from Elba, his progress through France, and entry into Paris, in the following manner:

"March 9, The Anthropophagus has quitted his den. March 10, The Corsican Ogre has landed at Cape Juan. March 11, The Tiger has arrived at Gap. March 12, The Monster slept at Grenoble. March 13, The Tyrant has passed through Lyons. March 14, The Usurper is directing his steps toward Dijon, but the brave and loyal Burgundians have risen en masse, and surrounded him on all sides. March 18, Bonaparte is only sixty leagues from the capital; he has been fortunate enough to escape the hands of his pursuers. March 19, Bonaparte is advancing with rapid steps, but he will never enter Paris. March 20, Napoleon will, tomorrow, be under our ramparts. March 21, The Emperor is at Fontainebleau. March 22, His Imperial and Royal Majesty yesterday evening arrived at the Tuileries, amid the joyful acclamations of his devoted and faithful subjects."

In a biography of Edward MacDowell by Lawrence Gilman, says the Youth's Companion, he quotes some of the late composer's witticisms. On one occasion MacDowell had been told of a performance of his "To a Wild Rose," played by a high school girl on a high school piano at a high school graduation festivity. "Well," MacDowell remarked, "I suppose she pulled it up by the roots." Hearing at another time of a recital on a large organ at which the same composition was on the program, its creator said that

it reminded him "of a hippopotamus wearing a clover leaf in his mouth." A member of one of his classes at Columbia, finding unoccupied space on the page of his book, after finishing the exercise, filled up the vacancy with rests. When his book was returned the page was covered with corrections—all except these bars of rests, which were inclosed in a red line and marked: "This is the only correct passage in the exercise."

About Alexander Birnbaum, one of the conductors to be heard at the Manhattan Opera this winter, the critic of the Brussels Gazette wrote last winter when the young man led a symphony concert there: "His physical labors are awe inspiring. He fights, waves, stabs, boxes. He lifts on his shoulders weights that weigh tons, like a modern Atlas or Hercules; he insinuates, suggests, pleads, commands, forbids. He throws his arms heavenward and calls on the gods to witness his deeds; he blesses his children, only to change his gyrations instantly to those of a man stirring a mayonnaise or elegantly mixing a salad. Then again he dances like Isadora Duncan, or walks a tight rope, or throws his adversaries with the most marvelous jiu jitsu contortions." Birnbaum ought to be able to give us a new sensation here. The present writer remembers him as a long haired, hysterical youth studying the violin in Berlin ten years ago, and he then gave no sign of developing into such an all round musical athlete as he seems to have become since.

There was a smell of camphor at the Manhattan Opera opening last Monday—it was hard to tell, though, whether it came from the dress suits or "Le Prophète."

LEONARD LIEBLING.

LATE CABLE NEWS.

PARIS, August 31, 1909.

To The Musical Courier:

As a result of friendly arrangement, Rosenthal, the eminent pianist, has abandoned his American tour this season, the cancellation being due to the Steinway-Aeolian alliance.

MORE ABOUT THE \$10,000 OPERA PRIZE.

The following letter has been received, relative to the misunderstanding which appears to exist in the minds of the newspaper writers and the American composers, regarding the expiration date of the Metropolitan Opera House prize opera competition:

UNIVERSITY OF DENVER COLLEGE OF MUSIC.

CHARLES F. CARLSON, Deaf.

AUGUST 20, 1909.

To The Musical Courier:

So that the music critics of your city might not worry themselves to death and also get others into an unnecessary stew, it might be well to notice from the enclosed letter from the Metropolitan to myself that the "contest" does not close this September but one year from this September. That will be September of 1910. Next month is September of 1909.

That is no doubt why the Metropolitan could not or did not care to answer any questions.

They answered my question a week after I asked it. Sit down, composers, and write! What is up? We have a "hull year yit."

Yours in music,

CHARLES F. CARLSON.

The letter received by Mr. Carlson (the original copy of which he sends us) is reproduced herewith, and must be regarded as the official and final word on this much-discussed subject:

METROPOLITAN OPERA COMPANY,
METROPOLITAN OPERA HOUSE, NEW YORK.
Andreas Dippel, Administrative Manager.

KALTENLEUTGERER, b/Wien, June 20, 1909.

Charles F. Carlson:

Dear Sir.—Replying to your letter of the 6th inst., which has been forwarded to Mr. Dippel, beg to say that the contest referred to closes on September 15, 1910, according to our rules of opera contest.

The notice which you saw was an error.

Yours very truly,

(Signed) J. DAIBER, Secretary.



GRAND OPERA IN NEW YORK



OPENING OF THE MANHATTAN OPERA.

"Le Prophete" Given on Monday Evening, with Cast New to This City—Wins Success with the Audience—Promise of Excellent Performances to Come.

What the press has called the "educational" season of the Manhattan Opera, and what Oscar Hammerstein announces merely as a "preliminary" season of grand opera, opened auspiciously and even brilliantly last Monday evening, with four acts of "Le Prophete," the customary fifth act being omitted out of deference to the time of year and also because the best of Meyerbeer's "Prophete" music occurs before the lugubrious finale in which all the principals are blown to atoms.

In a speech made after the third act, the manager explained that his use of the word "educational" had been misunderstood. "I wish only to give you six weeks of opera at reasonable prices," he said, "so that you will be educated to come to my regular season when I charge more later on." A large audience applauded this utterance warmly, and by its presence testified that the scale of prices—ranging from fifty cents in the gallery to two dollars in the orchestra—seems likely to accomplish the purpose which Hammerstein had in mind with his scheme. Certainly the kind of opera presented last Monday and the manner of its presentation were worth more than the rates charged, for the evening ranked artistically above some of the routine performances that have been witnessed during the regular season in New York, both at the Metropolitan and the Manhattan.

The cast of "The Prophet," as the program Englished the title very wisely (although the work was sung in French) read as follows:

John of Leyden.....	Georges Lucas
Fides	Margarita D'Alvarez
Bertha	Madame Walter-Villa
Count Oberthal	M. Laskin
Jonas	M. Leroux
Mathisen	M. Villa
Zacharias	M. Nicolay
Conductor	Giuseppe Sturani

"The Prophet," although it is some sixty years old, has lost none of its dramatic and musical attractiveness, for Meyerbeer and Scribe constituted a combination of composer and librettist whose equal the world has known only a few times since then. Made essentially for its day, when spectacle was demanded in connection with melodramatic action, tuneful music, and an opportunity for ballet, "The Prophet" is a model work of its kind, and to those who regard opera as a hybrid and inferior art form, this Scribe-Meyerbeer production gives as much esthetic and veristic pleasure as any of the later types of stage composition, barring their richer and more resourceful orchestration, and their more rapid movement of plot. Their stories are alike foolish, from Gluck's "Orpheus" to Wagner's "Götterdämmerung."

A fine spirit of artistic sincerity moved the Manhattan's "Prophet," under Sturani's spirited but discriminative beat. His use of the percussion instruments was not marked by timidity, and indeed all the Meyerbeer scores demand exactly such robust handling in their dramatic moments and musical climaxes. In the winter Sturani is conductor at the Philadelphia Opera, a circumstance most advantageous to that city, if the Italian always controls his forces as firmly and authoritatively as he did last Monday.

Lucas, as the Prophet, was not a "star" tenor in the sense that New Yorkers usually understand the term. Resembling Jean de Reszke physically, this new singer bore no resemblance, vocally, to the former, for he has a small voice that needed considerable "saving up" during the first two acts in order to sound the invocation and triumph music at the end of the third act. Possibly Lucas was nervous and allowances should be made until he has been heard again, but this first appearance seemed to demonstrate high tones of very slight volume, disjointed and "breathy" phrasing, excessive use of the falsetto, uncertain color, and inability to adhere rigidly to the pitch.

His acting had the stamp of authority and bore ample conviction.

D'Alvarez, in the great contralto part of Fides, made a deserved hit, for her voice is of wide range and capable of all shades of emotional expression. The famous "Ah, Mon Fils" aria of the second act had power, passion and pathos. The denunciation and pleading at the Münster Cathedral (Act IV) were equally well done. Tall of stature and fair of face and form, D'Alvarez should be able to make herself a great favorite during this preliminary season and win her way to a position in Hammerstein's major company. It is not every contralto who possesses a range of two and one-half octaves, from G below the staff to high C!

Walter-Villa is a soprano with a flexible, well rounded voice, fresh and lyrical in quality, and particularly dexterous and brilliant in coloratura. Her most resounding success came after her solo and duet (with Fides) at the opening of Act IV. Walter-Villa, like D'Alvarez, boasts of an unusually attractive stage presence.

Laskin, as Count Oberthal, revealed routine in acting and dignity of bearing, but no vocal virtues that call for special comment. The three Anabaptists looked appropriately gloomy in their garb of black, and sang their entrance chant effectively. Later they spoiled several of their numbers through impure intonation.

The chorus sang well, with vim and sonority, and the orchestra left practically nothing to be desired.

With the exception of a badly set wall in the tavern, and several slips in the "dark changes" of the tent scene, the stage management showed all the customary intelligence and resourcefulness of Maestro Jacques Coini. As soon as he gets some of the summer slothfulness out of his helpers, there will be no repetitions of last Monday's slight lapses. The scenery and costumes bore ample testimony to Hammerstein's taste and liberality. Real roller skaters, a vivacious and well-gowned ballet, a realistic rising sun, and the inspiring playing of the ever popular "Coronation" march, were the other striking features of this uncommonly well balanced performance of "The Prophet."

Hammerstein now has demonstrated conclusively that the days are past when "cheap" performances of opera in this city necessarily had to be bad. If this "Prophet" performance be a sample of the things to come during the present six weeks' stagione, then there will be much to enjoy at the Manhattan during the fall even for those patrons accustomed to spending \$5 a seat for the warblings of the "star" clusters that congregate on the same stage later on.

Last night (Tuesday, August 31) "Aida" was the scheduled bill at the Manhattan, with Mmes. Soyer, Gentle, and Messrs. Carasa, Pignataro, Scott, De Grazia, Venturini. For tonight the opera is "Carmen," with Marguerite Sylva in the title role.

ARIEL.

PORTLAND (ORE.) MUSICAL NEWS.

PORTLAND, Ore., August 23, 1909.

During the dull season Mary Adele Case, contralto, gave a charming recital of vocal music at the Bungalow Theater. Miss Case, who is an Oregon girl, and an old favorite of Portland audiences, sang very charmingly a group of French, German and English songs. She shows a marked improvement since her stay in Paris, where she has been studying with King Clark.

The First Norwegian-Danish M. E. Church was filled with an enthusiastic audience to hear Ida Belle Field, pianist, in recital. Miss Field, who is Dean of the Chicago Musical College, gave a varied program; her interpretations of the Grieg numbers were especially well received.

MARIE STEWART WHIGHAM.

The Breslau symphony concerts, under Dr. Georg Dohrn, were especially well attended last season, and are expected to be as popular and profitable again this winter.

Myrtle Elvyn, the American Pianist.

Myrtle Elvyn employs no press agent to herald her musical victories, nevertheless, since her invasion of America two years ago, the musical scroll shows to her record as many, if not more, triumphs than those credited to many other pianists of contemporary fame. During the recent season she played sixty-five concerts, thirty-five of which were orchestral, the majority of the latter being given on the Pacific Coast with the Chicago Symphony Orchestra. Nothing speaks more eloquently of her musical equipment and popularity, and her winning over of the music lovers of the West, than her many re-engagements. Over thirty piano recitals, representing nearly every city in which she played with the orchestra last winter on the Coast, have been booked for her for the season of



MYRTLE ELVYN.

1909-10. Miss Elvyn will also be heard in New York, Boston, Philadelphia and Pittsburgh this year. Pre-eminently one of the foremost pianists of the day, this young American girl unites to her artistic ability, beauty of both face and figure, and a charm of personal magnetism, that place her in a class all by herself.

Death of Inez Fabbri-Muller.

A special despatch from San Francisco, Monday, August 30, stated that Inez Fabbri-Muller, who was famous as a prima donna when Patti was in her prime, died of paralysis at the German Hospital in the California metropolis. The deceased singer was born in Vienna eighty years ago. After she retired from the stage, Madame Fabbri-Muller became a manager, and at one time was director of the Grand Opera House in San Francisco. She loved California.

Jeannette Durno Back from Europe.

Jeannette Durno, the pianist, returned from an extended European tour yesterday (Tuesday). Madame Durno has been abroad since last February.

Alfred Hertz is at Ostend, in Belgium.

William C. Carl at Carlsbad.

William C. Carl, writing to a friend in New York from Carlsbad, tells of his meeting with many musical celebrities at the famous "cure." Among those who came for the "waters" this summer were Adelina Patti, Fritz Kreisler, Alfred Hertz, Andreas Dippel, Walter Henry Rothwell, David Warfield and Frank T. Baird. After spending four weeks at Carlsbad, Mr. Carl left for a trip through the Austrian Tyrol, and then the distinguished American organist will pay his annual visit to his ven-



CARL AT THE FAMOUS SPRING AT CARLSBAD.

erable mentor, Alexandre Guilmant, at the Guilmant villa in Meudon, France. There Mr. Carl will consult the old master about matters connected with the Guilmant Organ School in New York.

During his trip abroad, Mr. Carl has received numerous congratulations from colleagues and friends on his decoration from the French Government which has made him

an Officer d'Academie. Among the papers who have made mention of this honor are the Paris edition of the New York Herald, the New York Mail and the Figaro of Paris. Extracts follow:

William C. Carl, directeur de l'école d'orgues Guilmant, a New York, vient d'être nommé officier d'academie par notre gouvernement, en récompense de ses remarquables travaux sur la musique française. W. C. Carl est un des musiciens les plus appréciés des Etats-Unis. —Le Figaro, Paris, June 20, 1909.

DECORATED BY FRENCH GOVERNMENT.

It is reported by the Herald's Carlsbad correspondent that an interesting American who has arrived at the Villa Fasolt is William C. Carl, director of the Guilmant Organ School, New York, who has just received the news that the French government has conferred upon him the decoration of Officier d'Académie in recognition of his efforts to introduce French organ music in America. Mr. Carl was a pupil of M. Guilmant in Paris, and he has made that composer's style and works his specialty. He is taking the "cure" under the care of Dr. Emmanuel Hirsch, this being his third visit to Carlsbad in an effort to eradicate malarial fever contracted in Japan when traveling with President Taft and Miss Roosevelt. Mr. Carl hopes that much good will result from the national convention of organists to meet in August at Ocean Grove, the idea being still further to develop the taste for organ music and to formulate a scheme for placing organs in all large concert halls.—Paris Edition, New York Herald.

William C. Carl, a well-known New York organist, has been made an "Officier d'Académie" for promoting French music and methods in America. For the past twenty-five years he has given recitals devoted exclusively to the works of French composers for the organ. Mr. Carl, who is director of the Guilmant Organ School, and organist and choirmaster of the Old First Presbyterian Church, New York City, studied under Alexandre Guilmant.—New York Mail.

At the recent "Tristan" performance in Berlin (Gura Summer Opera), the part of Isolde was sung by Madame Leffler-Burekard.

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A BIG SEASON AWAITS THE ITALIAN GRAND OPERA COMPANY.

ENGAGEMENT AT THE HISTORIC ACADEMY OF MUSIC TO OPEN SATURDAY NIGHT WITH "AIDA" AT POPULAR PRICES—MANY OF THE SINGERS ARE NOTED ARTISTS—REPERTORY FOR FIRST WEEK TO INCLUDE "LA BOHEME," "RIGOLETTO" AND "IL TROVATORE."

New York's oldest home of grand opera, the Academy of Music, down on East Fourteenth street, is once more to be the scene of grand opera in Italian by artists of high rank. The only thing "cheap" about the performances of the Italian Grand Opera Company, which will inaugurate a season at this historic theater, Saturday evening, September 4, will be the prices of admission. The artists, the orchestra and the musical directors will equal the productions given during the regular operatic season at more than twice the money. The singers are nearly all Italian, and most of them have sung at the principal opera houses of the world. For instance, Ester Adaberto, who is to open the season singing the title in Verdi's "Aida," made her American debut at the Metropolitan Opera House last winter as Leonora in "Il Trovatore." Before coming to this country, Madame Adaberto sang at La Scala in Milan; at the grand operas in Rome, Lisbon, Naples, Madrid, St. Petersburg, Moscow and other large cities. She has a rare and beautiful voice and is a gifted actress.

The Rhadames of the performance next Saturday night will be Nicola Zerola, a tenor with a ringing high dramatic voice. He is a Neapolitan, who made his debut as Canio in "I Pagliacci," in Triest, Hungary, in the year 1902. In Italy it was predicted that Zerola would be the "successor of Tamagno," and it begins to look as if that prediction would be fulfilled. Zerola has sung with marked successes at the grand operas in Palermo, Barcelona, Brussels, Lisbon, Antwerp, Marseilles and Athens. He was also at the celebrated Ostend concerts given at the Casino in that interesting city, where Caruso sang this summer.

The only American singer in the company, Blanche Fox,

a Bostonian (her stage name is Bianca Volpini), will be the Amneris in Saturday night's performance. Miss Volpini finished her musical education in Paris and Milan, and she made her operatic debut at the Lirico Theater, Milan, in "Mignon." During the past four years Miss Volpini sang at the leading opera houses in several Italian cities. The Amonasro of the cast is Giuseppe Segura-Tallien, a young Spanish baritone, who made his debut four years ago in Barcelona, and since then has appeared with distinguished successes in other cities in Spain and Italy. Among his recent achievements was a production at La Scala in Milan, when the young singer appeared as the father in "Louise." The part of Ramfis, the king, Saturday night, will be sung by Paulo Wulman, a basso of great reputation in Italy. Wulman made his operatic debut in Parma as Lothario in "Mignon," and from the first was well received. He sang at the Costanzi in Rome under the direction of Tascheroni, later at La Scala in Milan and later still in Buenos Aires, where he scored a success.

Agide Jacchia, one of the two musical directors, will conduct the opening performance. He is a young man, and comes here heralded as "a favorite pupil of Mascagni." Jacchia is a native of Lugo, and at the Rossini Conservatory of Music in Pesaro, where he studied, he won first prize in a cantata contest. The young leader has conducted opera for about eleven years, having made his debut at Brescia in 1898. Other cities where he has wielded the baton include Venice, San Remo, Ferrara, Rome, Naples and Pisa. The other musical director of the company is Giuseppe Angelini, another capable and tried leader.

The repertory for the first week is to be made up of "Aida," "La Boheme," "Rigoletto" and "Il Trovatore." During the season the management hopes to present a number of works that few of this generation have heard. In the operas promised are "Don Carlos," "Lucretia Borgia," "Ernani," "William Tell" and "La Forza del Destino."

The principal singers include: Sopranos, Ester Adaberto, Ester Ferrabini, Luisa Villani, Eugenia Makaroff, Amelia Sedelmayer, Tina Tifani; mezzo sopranos and contraltos, Guerrina Fabbri, Matilde De Campo, Blanche Hamilton Fox; tenors, Giuseppe Armani, Eugenio Battaini, Nicola Zerola, Primo Maini, Vincenzo Montanari; baritones, Ernesto Caronna, Secci Corsi, Tallien Segura; bass, Giovanni Gravina, Luigi Lucenti, Michele Sampieri, Paolo Wulman; basso buffo, Raffaele Barocchi.

The executive management of the company rests with three men, Antonio Ferrara, Salvatore Avitabile and Giuseppe Pinsuti, with Signor Ferrara directly in control of the business side. These men understand operatic conditions both in this country and Europe, and knowing them thoroughly they have brought together a company that will make New Yorkers realize that an ensemble of unsurpassed excellence has been secured.

Many prominent Italians residing in New York and vicinity have headed the subscription list, and following these many political leaders of other nationalities made early application for seats and boxes.

Now, every lover of grand opera in the musical Italian language may hear it at prices within the means of all. Good seats range from \$1.50 to fifty cents.

NEWS OF MUSICIANS FROM NEAR AND FAR.

Carl Venth, the violinist and composer, with Mrs. Venth, passed his summer vacation in Colorado. Mr. Venth has finished a new sonata for violin and piano and has completed some operatic scores, but he will have more to announce about these later. The Venth's are now on their way back to Texas. Mr. Venth is at the head of the violin department at North Texas College, Sherman, Texas.

Berta Grosse-Thomson, head of the Grosse-Thomson piano school in Brooklyn, is traveling in Spain. Madame Thomason has spent several weeks between Cadiz and Seville. She is charmed with that old country and apparently Americans may go about unmolested by upheavals due to the war. Madame Thomason will return

some time in September and will re-open her school with an increased enrollment of students.

Isabel Hauser, the pianist, devoted the month of August to mountain climbing in Switzerland. She will re-visit Paris before sailing for New York and while there will be rejoined by some of her American friends. Miss Hauser has added some new works to her repertory since her concert at the Waldorf-Astoria last spring. During the season she will be heard both in recital and concert.

Dudley Buck, Sr., the composer and organist, who now lives in Germany, was among the European arrivals in New York last week. Mr. Buck will visit his son, Dudley Buck, Jr., the singer and vocal teacher, and other relatives and friends here.

Joseph Pizzarello, the singing master and accompanist, who has been teaching in Paris since June, left there recently for Frankfort-on-the-Main, and from Germany he

will go to Lucerne to rest until the third week in September. Mr. Pizzarello writes that he will return to New York in time to re-open his Carnegie Hall studio, October 4.

Pianists Looking Forward to Arriola's Debut.

Pianists in this country are looking forward with keenest anticipations to the American debut of the youthful Spanish pianist, Pepito Arriola, who has been proclaimed a real "wunder-kind" by Europeans. It is through his interpretation of the classics that the boy has made his mark in the Old World. His tour of the United States is under the management of R. E. Johnston.

Burrian, the Wagnerian tenor, sang recently at the Gura Summer Opera in Berlin, and made a good impression as Tristan and Tannhäuser.

Lillian Blauvelt is booked for some Russian appearances this season.

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OCEAN GROVE, N. J., AUGUST 29, 1909.

The past week at the Auditorium has been given over to the children. It is indeed a rare work, and one fraught with a deeper and more enduring significance than present results may indicate, which Tali Esen Morgan, that past master in organization either of children or of adults, is carrying on each summer at the resort by the sea. Monday night the first of the two concluding Fairyland Festival concerts was held, and, as usual, a second, on Wednesday brought an enormous audience, so far testing the great Auditorium's capacity that had the third been given it, too, might have been quite as fully attended. To a visitor noting the usual severity in outline of the Auditorium's interior, the marvelous beauty of the scene which Monday night's audience beheld might indeed seem a miraculous transformation. Realistically improvised walls of rocks ran out from either side of the extended stage. Above the widely circling tiers of chorus seats, which rose one upon another, branches of green decked in flowers so effectively obscured the pipes of the great organ that when the children of the chorus were seated the illusion of a natural amphitheater upon some mountain side temporarily pre-empted by the children for this event was clearly enough established to any one seated in the middle of the house. On one end of the stage an Indian wigwam was the centerpiece later in the evening for Mrs. Hesse and her little Indians, picturesquely garbed in deerskin, paint and feathers. On the other was pitched a tent of the Boys' Cadets, before which a camp fire blazed with all the show of realistic flames, although, by reason of Mr. Morgan's cunning in stagecraft, they were merely strips of red paper blown from a box concealing red lights and an energetic electric fan. More clever still was the ambuscade of fire behind which the Indians hid, across the whole length of the red footlights, which again were streaming flickering strips of paper, kept in motion by wind under high pres-

sure of the organ motors blown through small holes which punctured a tin tube extending across the stage. Again, the spectacle of a master of decorative illusion plying his art upon barren soil. The entrance of the children from the many exits of the house—first of the girls in white, then of the boy cadets in uniform—and their march to the platform after describing pretty drills in the forepart of the main floor, left bare by the removal of a number of rows of seats, was much the same as in the previous concert. The program contained spicy, tuneful songs for the children, accompanied by the usual band, playing clever orchestrations by James C. Bradford. The children never tire of the delicious nonsense in the "Tragic Tale" or the happy humor of the "Raggedy Man." Interspersed between their numbers were the artistic child impersonations of Mrs. Hardin-Burnley and the well sung solos of Master Wilfred Morison, Canada's sweet voiced boy soprano.

The setting forth of pretty foibles and caprices of childhood is a treacherous task for the average "reader." Mrs. Burnley adds to the gracious simplicity of her manner a remarkable felicity and directness of expression which enabled her to project her personality across the great audience of 10,000 people who packed the Auditorium both upon Monday and Wednesday nights, and so to win her hearers by the power of her impersonations that Mr. Morgan was compelled to make an exception in her favor to the "no encore" rule at these concerts. Master Morison, despite his thirteen years, sings with a breadth and balance of style and purity of diction which a much older and maturer artist might envy. The quality of his voice is delightfully pure and has excellent carrying power. The little singer's florid phrases in "With Verdure Clad" were done with fluid ease and admirable breath control. The grand ensemble which Mr. Morgan arranged for the finale

was exceedingly effective. The Aida Trumpet Quartet of four white robed young ladies, Edna White principal, sounded "Taps." The exposed lights all over the house were turned out and the lines of immense Japanese lanterns swinging in long festoons from the ceiling began to throw their soft radiance over the audience. In the subdued light the children sang softly "Suwanee River" and "My Old Kentucky Home." The band of Indians crouched behind the flickering glare of the footlight camp fire. An airship hanging midway from the ceiling blazed forth in a glow of red and blue lights. The trumpeters then played military calls, between which groups of young ladies marched upon the platform carrying the flags of the nations, both orchestra and organ meanwhile accompanying with the national hymn of each. Sousa's "Stars and Stripes Forever" marked the culmination of the ensemble and of an evening's entertainment which must be notable if not pre-eminent among spectacular and musical extravaganzas given by children.

The various hourly sessions of camp meeting will now transform all musical performance into that of hymns which will echo from the Auditorium to the Temple to the Tabernacle and back again until the morning of Labor Day, September 6, when the annual pilgrimage of the saints around the New Jerusalem will bring the camp to a close and usher in that evening the first appearance of Madame Nordica after a series of the most signal triumphs which ever distinguished and crowned the great career of a great artist. Tali Esen Morgan has arranged for a special Nordica train via the Jersey Central from New York on Labor Day, which will leave Twenty-third street at 9 o'clock and Liberty street at 9:15, returning from Ocean Grove immediately after the concert. Round trip fare, \$1.

Associated with Madame Nordica at this last and supreme event of the season will be Albert Spalding, the brilliant young American violinist.

Thus will end the season of 1909.
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Herwegh von Ende announces that he will remove from 838 West End avenue to 58 West Ninetieth street October 1, and this will be the home of the Von Ende Violin School. The faculty will include nearly a score of Mr. Von Ende's professional pupils and other teachers. In addition to the private instruction there will be weekly classes in harmony, technic, interpretation, chamber music and ensemble playing free to all the students.

Bassi and De Cisneros, both well known in New York, are to be members of La Scala this winter. The principal revival there will be Cherubini's "Medea."

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CHICAGO, Ill., August 28, 1909.

A review of Chicago's summer musical season may not be the most interesting subject to expatiate upon in things musical, for inconsistently Chicago has no summer musical season, barring a series of orchestral concerts at the various parks, Ravinia coming first with the Theodore Thomas Orchestra and the New York Symphony. The month of June, which is the proverbial graduating season for Chicago, like for the rest of the musical world, is the climax to the regular season; then comes a summer season of about five weeks, a summer normal, for the out of town teacher and the visitor in quest of musical knowledge, after which all is quiescent until the middle of and well into the latter part of September. It is this same summer visitor, who to the musical observer is a personage of much interest and the first cause of this article; coming in the summer, he and she is of the summer, though he and she, particularly the latter, does not confine the study time to summer, as statistics (ugly word) proves.

* * *

As traveling representative of THE MUSICAL COURIER, the writer has met and come in close touch with the class of people the summer visitor represents, all through the territory of the Middle West; and the truth is, that this class represents the backbone of the musical life of the schools and colleges of Chicago, and also the private studio patronage, and not alone in the summer months, but the year around. One may say, in all truth, that without the support of the out of town student there would be no big schools like the Chicago Musical College and the American Conservatory of Music. Last season, 1908-09, the Chicago Musical College graduated two hundred and seventy-one students, of whom one hundred and eighteen were registered from other towns; the American Conservatory of Music graduated two hundred and one students, of whom one hundred were registered from out of town. It may be seen, from these figures, the financial bearing on Chicago the surrounding territory has, and in exchange the bearing Chicago must have artistically on these same towns from where the students come, and to where they return and usually locate permanently. An interesting type is the summer teacher and student, who come here after a hard winter's work; for hard it must be to yield the necessary amount of money with which to pay for a summer term, no matter how reasonable the terms may be. Some of the students are men and women long past the adolescent period; some of the teachers hold recognizable positions in the musical life of their own town. To them all a series of lectures and concerts means much; they come here seeking authoritative interpretation and authoritative musical knowledge of all kinds.

* * *

The one thing that forcefully impressed the writer, and accounts in truth for this article, is the apparent lack of

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general understanding by the city teachers of the needs of this class of students. Though the great and foundational composers are touched upon in the arranging of programs and in lectures, still knowing the people as well as the writer of this article thinks he does, there is too much of the non-essentials, and much too little of the real essentials in the summer normals. That this visiting public would not "understand" is a fallacy. They have programs of standard excellence in their own towns all through the regular season, and lectures on all that pertains to basic knowledge. For instance, out in Columbia, Mo., this year, the writer listened to one in a series of lectures on the "Understanding and Appreciation of Music," a fine analytical, and interesting talk, delivered by William Henry Pommer, of the University of Missouri. Later, at Stephens College, T. Carl Whitmar was to lecture on Strauss' "Salome," Debussy's "Pelleas and Melisande," and the Wagnerian dramas, including "Parsifal." These lectures entered into, not alone, the bare facts of dates and personalities, but were esthetical and philosophical in research and conclusions. Many of the men acting as deans of these various Western colleges are men of broad education and culture. One head of one music department said to the writer: "In planning our music department we take a broad comprehensive view of the art; broad culture is the basis of special proficiency in all departments of musical activity, and the recognition of this fact has led us to the arrangement of a specialized course in the study of the history and esthetics of music. We have our lectures dealing with the step by step prog- of music, in all its phases and forms; the history of musical taste included an interesting subject by itself alone, and all other relevant studies that may have a bearing on the art. In fact to acquire a good authentic knowledge of musical history means to acquire a knowledge of the history of the world, for music has been interwoven from time immemorial with all that man has done or is doing." Thus, it may be seen that the student coming from some small interior town may have acquired quite a fair point of view and have stored away for future reference many facts and much data that he or she does not care to have explained over again to them from the lecture platform of the summer normal. Is it not then but fair and logical that they be given recitals and lecture programs of as high standard as they have been accustomed to hearing? Programs of substance and lectures that shall analyze and illustrate the philosophy and psychological significance of the respective schools and nationalities? As one man, who is now a student in Chicago, said to the writer: "We come on here for the observations and reflections of the more experienced and mature minds; we have our own historical lectures culled from all the available historical data, what we want is the critical analysis of the important compositions, not the number of children the composer may have had to provide for. We would like a series of lectures, or even one lecture, on the comparative excellence of the differing composers, such as the basis of a course of study in literature is arranged on, with the divisions and subdivisions, and the school, or type, or model the individual composer leans toward. I shall never forget one of my experiences as a summer student at one of the 'summer normals.' The class was invited to a lecture on the piano to be given by the head teacher of piano. Well, after the opening remarks, he branched off on the Grove's Dictionary article on 'The Pianoforte,' and unblushingly presented it as his own work. This same article I had written out from Grove's Dictionary in the reference room of our library at home for my own use, and at that moment it lay neatly typewritten in my desk at home. Suffice to say, I did not register at that school another year. I have been a subscriber to THE MUSICAL COURIER for years, and I must say it is the only published medium through which the musician may obtain the contemporary news or the modern point of view of the composer and his composition. In the long winter days and nights out in our prairie towns, we read up all about the Egyptians, the Chaldeans, and the days of Solomon; and then later, perhaps, read our researches at the school or for the enterprising women's clubs. So we do not want the same thing when we come in here. We have four-hand arrangements of the symphonies, and know all

the themes, but when we come in here we would like to have them analyzed from the advanced musician's point of view, and have some ethical points settled, or at least made more plain. Take the year book of any of the women's clubs and one may see that those same subjects are dug up and read and re-read until every one knows his or her personal musical biography better than they know their Bible. All through the West the women's clubs are studying the subject of music; from the pre-Christian period, down through the troubadours; minnesingers and mastersingers; the polyphonic period; the Italian and French periods; the beginning of instrumental music, and then Bach, and down through the classic, romantic and operatic days to the present time."

* * *

This talking about music is a difficult thing. The lecture recital can be made interesting and is a worthy means to an end, if the interpreter but know the value of comparative analyses. Few do know, though, and so a lecture is usually a hodge-podge of jumbled facts in the personal life journey of the composer or a sentimental array of anecdotes, with the value of the man's work submerged in all these non-essentials. Macaulay has said the following in his essay on "History," which may justly be applied to musical history and musical lecturers who delve into history:

"A perfect historian must possess an imagination sufficiently powerful to make his narrative affecting and picturesque. Yet he must control it so absolutely as to content himself with the materials which he finds, and to refrain from supplying deficiencies by additions of his own. He must be a profound and ingenious reasoner." (musician, if he is a musical historian). "Yet he must possess sufficient self-command to abstain from casting his facts in the mould of his hypothesis. Those who can justly estimate these almost insuperable difficulties will not think it strange that every writer should have failed, either in the narrative or in the speculative department of history. The fictions are so much like the facts, and the facts are so much like the fictions, that, with respect to many most interesting particulars, our belief is neither given nor withheld, but remains in an uneasy and interminable state of abeyance. We know that there is truth; but we cannot exactly decide where it lies." So it is in musical lectures which are a kind of see-saw, between hysterical admiration of the subject in hand, with an incompetency balance, knowing not the value and power of deduction, and substituting dry facts and figures instead. We either have the lecturer with his and her repertory of incidents, a la Domestic Symphony, or the statistician with his and her roll call of dates and figures; both types doling out their inexhaustible supply under the delusion that the students, out of, and in town, "want," this kind of material. So, also, are the concert programs arranged. Take for instance the series of concerts arranged by the University of Chicago for its summer students, its Tuesday evening concerts. It was with much expectancy that the writer attended these affairs, expecting to hear programs that would be representative of what Chicago has to offer as some of the leading professionals of Chicago were booked to appear on these Tuesday evenings. But what was the opinion one was forced to form? The programs in the aggregate contained one hundred and twenty-seven compositions: seventy-six vocal and fifty-one instrumental. The writer drafted these compositions into classical, sentimental, and nondescript. Thirty-six classical compositions: of which fourteen were classical songs, and twenty-two were classical instrumental compositions; forty-six sentimental compositions, of which forty-two were sentimental songs, and four were instrumental; forty-two nondescript numbers; of which seventeen were vocal and twenty-five instrumental. There was also two operatic arias, with piano accompaniment, and one oratorio aria, which have not been classified. This standpoint of placing before the visiting student such wishy-washy stuff, is the point the writer objects to on the score of knowing the Western public as he thinks he does. The two best programs offered in this series were the second and the last and they are here reproduced. The second was given July 6, by Gustaf Holmquist, basso, and Har-

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old Henry, pianist; the last August 24, by Esther Mae Plumb, contralto, and Mrs. George Nelson Holt, organist.

She Never Told Her Love.....	Haydn
O Ruddier Than the Cherry.....	Handel
Mr. Holmquist.	
Sarabande.....	Rameau-MacDowell
Gavotte.....	Handel-Martucci
Musette.....	Handel-Martucci
Impromptu, op. 142, No. 4.....	Schubert
Mr. Henry.	
Nür Stjernchären Blanker.....	Korling
Långtan.....	Söderman
Jag är Nug.....	Hallstrom
Mr. Holmquist.	
In der Nacht.....	Schumann
Nocturne.....	Grieg
Scherzo in B minor.....	Chopin
Mr. Henry.	
Confession.....	Tipton
Tender Ties.....	Delbrock
Danny Deever.....	Damrosch
Mr. Holmquist.	
Rhapsody.....	Dohnanyi
Concert Etude.....	Taussig
Mr. Henry.	
Fugue in G minor.....	Frescobaldi
Fantaisie in E flat.....	Saint-Saëns
Mrs. Holt.	
Recitative and aria, O Mio Fernando.....	Donizetti
Miss Plumb.	
Musette.....	Bozza
Scherzando.....	Pierne
Mrs. Holt.	
Madrigal.....	Chaminade
Nur wer die Sehnsucht kennt.....	Tschalkowsky
In Kahne.....	Grieg
The Young Nun.....	Schubert
Miss Plumb.	
Intermezzo from Seventh Sonata.....	Guilmant
Lamentation.....	Guilmant
Mrs. Holt.	
Thine.....	Bohm
Rose in Bud.....	Ferster
A Roundelay (sixteenth century).....	Lidgey
Lamp of Love.....	Salter
Miss Plumb.	
Adagio (from op. 10).....	Baldwin
Toccata.....	Borowski
Mrs. Holt.	

Nothing better illustrates the erroneous point of view nursed along by all professional and public performers than the visit of Dr. Wüllner to America last year. "He came to give a score of concerts, and gave four score." Constructing his programs of many unfamiliar compositions, many of them never before heard in this country, they all appealed and charmed the masses and the classes, the multitudes as well as the dilettant and the professional, through the truthful verities of his art and the beauty of his presentation. One may hear the echo of the comment: "But the schools and colleges have no Wüllners as teachers." But one may answer: perhaps, not, but many good and efficient instructors there are, whose greatest fault is their wrong point of view, who not knowing their public think only milk and honey assimilable, when a craving for the substantial is the condition felt and talked about by them with the writer of this article.

When one thinks of the West and the opportunities it offers to the different managers for the booking of their artists, of the inter-collegiate courses that guarantee the financial end, all through this Western section, bringing all the big artists, who in fact would have greatly curtailed tours but for this section, but who come and sing and play the same programs they offer their metropolitan audiences, it is a grave and serious question besetting a big center like Chicago, which caters for this same Western patronage, when its professionals permit themselves to appear in those kindergarten piano compositions and nursery songs, before this same Western public. Not exactly giving them cake when they want bread, but something similar.

Such artists as the following list have all appeared in the Central West this last year: Schumann-Heink, David Bispham, Joseph Lhevinne, Arthur Hartmann, Alfred Calzin, Glenn Hall, Myrtle Elvyn, Ernest Schelling, the Flonzaley Quartet, Dr. Wüllner, and his accompanist, Conraad V. Bos, Charlotte Maconda, Augusta Cottlow, Gabrilowitsch, Skovgaard, George Hamlin, Janet Spencer, Corinne Rider-Kelsey, Blanche Marchesi, Brahm van den Berg, Cecil Fanning, Ernest Hutcheson, Christine Miller, Joseph Schuecker, the harpist, William Sherwood, and Gdski.

The annual festivals have made familiar all the oratorios and cantatas, and orchestras on these occasions have played many good orchestral works, making the general public well acquainted with the higher and better works, as well as the "active members" of the profession, who as participants in these festivals know their masters, old as well as modern. At the regular schools some excellent programs are always arranged which are well interpreted, but the fact remains, that the standard is not up to the standard commensurate with the needs of the visitor. A vast amount of information could and should

be furnished the out-of-town visitor on the subject of the summer school. The established schools are always reputable, the courses arranged as well as their facilities and their point of view permits; but the summer school springing up over night like the proverbial mushroom, to fill in the summer months for incompetents, and often backed by publishing firms, whose sole ambition is to sell their books, these are the gold bricks of the summer school time, and should be avoided by the visiting student, who is all too apt to accept on its own endorsement the school simply advertising from a metropolitan center.

Ravinia Park does much good unto the cause of art, in that it gives opportunity during the summer months to some few of the resident artists to appear with orchestra. The occasion is always eagerly sought, though the question of remuneration does not enter into the negotiations;

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but full appreciation of the opportunity to play with orchestra is always keenly enjoyed, and some excellent interpretations have been given by the artists of local talent. Priscilla Carver will be the soloist, August 31, with the New York Symphony Orchestra. This will be Miss Carver's second appearance at Ravinia this summer, as she was the soloist with the Theodore Thomas Orchestra July 21, playing the César Franck "Variations," which she interpreted with fine brilliancy and poetic conception. Other artists who have appeared with orchestra this season have been: Sibyl Sammis-MacDermid, soprano; Elaine De Sellem, contralto; Mrs. Theodore Sturkow-Ryder, pianist, and William Sherwood, pianist. In fact, Ravinia Park is the one musical cause entitling Chicago to the claim of having a summer musical season. Interesting programs of the lighter orchestral order are given with good effect; the reducing of the orchestra to forty-five or fifty men and the absence of many of the first chairs, who are enjoying a vacation, necessitate a lighter genre of program making, but orchestral literature contains so many charming, semi-classic, semi-profané, excerpts, all so very au fait and so blithesome of mood, but which are debarred from the regular winter menu, in favor of the more austere and educational, that it is a joy and delight to hear these compositions in all their lightness, especially in so appropriate an environment as Ravinia. The Theodore Thomas Orchestra always plays a five weeks' engagement, and the audiences are composed of North Shore residents,

to whom, in fact, Ravinia owes its existence, through the generosity of the guarantee fund established by them, and which has saved the park from the invasion of the professional amusement purveyor.

Frederick Stock has accepted the conductorship of the Musical Art Society, the position relinquished by Clarence Dickinson on his removal to New York City.

Frederik Frederiksen, the violinist, is expected back in Chicago about September 4, after a two months' trip through Sweden. Mr. Frederiksen will immediately resume his teaching.

The Mary Wood Chase School of Artistic Piano Playing will open its fall term September 6. Miss Chase, who is one of the foremost educators in American musical life, and a concert pianist of much charm as well, has the direct and personal supervision of all her classes. This combination of great ability as a concert pianist and as an educator of high rank is rare indeed, but in the personality of Miss Chase it finds a well balanced equity. Miss Chase makes an important announcement respecting the children's department of her school. It is as follows: "Miss Chase takes pleasure in announcing that arrangements have been made with Clara Kramer and Ada Ash Anderson to fill the vacancies left by the resignation of Mrs. Rundle and Mrs. Gray. Miss Kramer will have full charge of the children's classes. Her wide experience and unusual success with children, and her efficient co-operation as assistant of Miss Chase in the normal training classes have amply demonstrated her fitness for the position. Mrs. Anderson is also a teacher of much experience and success, and, like Miss Kramer, has been specially trained by Miss Chase to demonstrate her teaching methods. A system of practice supervision by capable assistants has been established and the school invites the investigation of its methods and principles by parents desiring progressive, intelligent and artistic training for their children."

Rachel R. Kinsolving, a young pianist and successful teacher of the kindergarten branch of piano playing, will shortly return from Washington, D. C., where she has been spending the summer with relatives, and resume her teaching in Evanston.

Hanna Butler, who is now in San Francisco, has been singing at many informal musicales on the coast. Last week she gave a recital program before a large and fashionable audience in Los Angeles.

Sibyl Sammis-MacDermid sang for the Fort Dearborn Club a group of Mr. MacDermid's songs, August 26.

Ragna Linne is spending her vacation among the mountains near Taos, Pueblo, N. M., 6,900 feet above sea level, "one of the most beautiful and entrancing places in the world," as Madame Linne writes.

Mrs. Theodore Worcester has gotten out some unique post cards containing a half-tone picture, representing her seated at a grand piano. These cards she is using for her coming season, especially in booking her Russian recital programs.

Sara Anderson's Art and Charm.

Sara Anderson, whose spring season is being booked by M. H. Hanson, will make her reappearance in this country February 10, 1910. Before leaving the United States to accept operatic engagements abroad, Madame Anderson made her reputation by singing at the principal music festivals, and at concerts and oratorio performances. She is a beautiful woman, with magnetism and charm that captures audiences even before she sings. Her rich and brilliant voice is more beautiful than ever, and today her art appeals to the most exacting. After a recent performance of "Lohengrin," with Madame Anderson as Elsa, a leading Austrian critic wrote:

Last night a new Elsa in the person of Madame Anderson was presented to our public, which, at the end of the second act, showed its pleasure at the introduction by recalling the artist again and again. She was the embodiment of Wagner's visionary and charming heroine. Seldom have we heard the "Dream" so splendidly sung, and in the balcony scene her voice was full of virginal purity.

Harry B. Cohn Convalescing.

Harry B. Cohn, the Montreal correspondent of THE MUSICAL COURIER, has been ill since June, but is convalescing, and soon his friends will hear from him. Because of his illness, Mr. Cohn has been unable to answer letters or take his usual trip abroad.

Désire Pâque, a Portuguese composer, has written incidental music to Schiller's "The Maid of Orleans." The score will be heard at Mannheim in September.



MONT DORE, France, August 10, 1909.

Music at Mont Dore is a large factor of the outdoor life of this famous "bath." Unlike many other of the health resorts of Europe, there is little in the appearance of the visitors to indicate invalidism, so there is a gay cheerfulness throughout the little town, which makes a sojourn there most delightful. The park, with the bandstand, is just opposite the Hotel Sarciron, and thither every one goes for a morning walk or rest, as the case may be. When the band plays in the afternoon, there is always a crowd of interested listeners, the programs consisting of operatic and other popular airs, excellently played. A band also performs during the early afternoon in the hotel, this band coming from the nearby town of Bourboule. Another, but smaller band, also plays in the lower end of the park, near the Casino, the leader including any piece on request. Concerts are given during the season in the Casino, which well known French soloists take part. In the salon of the hotel the piano was in great requisition, particularly in the evening, and much really excellent music was heard. Among the visitors were several singers, a pianist and a violinist, all contributing their share to the general entertainment.

From London letters received while in Paris, I learn that the Promenade Concerts began their season as announced on Saturday, August 14, the audience on "first night" being one that filled every part of Queens Hall with enthusiastic listeners. These concerts were inaugurated fifteen years ago by Robert Newman and Henry J. Wood, and each year have grown in favor. They appeal to the general public for the excellence of the programs which are drawn up with much care and consideration. Experience has shown what the public wants to hear and there is due attention as well to what they ought to hear. The works being drawn from the classic and modern schools, all tastes are suited, and during this present season about forty novelties will be produced, some of these interesting new compositions being by Americans. The program for the opening night included Grieg's "Peer Gynt" suite, Liszt's Hungarian rhapsody No. 2 and Tchaikowsky's "1812" overture. The novelty was the overture to Goldoni's comedy "Le Baruffe Chizzotte" by the young Italian composer, Leone Sinigaglia. Albert Fransella played the Godard suite in F for flute and orchestra, and the vocalists were Edith Evans and Thorpe Bates, the former singing "Ocean, Thou Mighty Monster," the latter two arias from "Faust."

Ada Forrest, a South African soprano, is now on tour in her native country, having already given concerts at Cape Town, Kimberley, Ladysmith, Pretoria and Durban.

She expects to return to England about the middle of September.

Mr. and Mrs. Horatio Connell are in Switzerland for a five weeks' holiday and, after a rest, will do some mountain climbing. On their way to Lake Thun, they stopped at Cologne for a day and a night, and from Thun took a steamboat to Beautushohlen—a lovely place from which the snow covered mountain Jungfrau can be seen. The sunsets over this mountain are one of the celebrated sights of Switzerland. From Beautushohlen the Connells have made many excursions to Interlaken and other nearby places. After a fortnight's stay in this place they will go on to Grindelwald. Mr. Connell has to be in London to sing at some of the Promenade Concerts in September.

Already many Americans are sailing for home—the



BANDSTAND IN THE PARK MONT DORE.

steamers leaving at the end of this week carrying a large contingent. A. T. KING.

Gadski Busy.

Johanna Gadski has returned to Berlin after several weeks' stay at Bad Elster and Trouville. The prima donna made the entire trip in her American touring car. She now is studying her new parts for her season at the Metropolitan Opera House. First there is Leonora, in "Trovatore," her first appearance in this role in New York. She is also to have the leading part in "Germania," an opera which has met with great success in Milan. Its story deals with Napoleon Bonaparte, and the struggle of the Germans against the French conquerer. At the New Theater Madame Gadski will assume the leading role in "Versiegelt," a one act opera by Leo Blech, conductor of the Royal Opera House, Berlin. In addition to her operatic work, Madame Gadski will make a concert tour under the management of Loudon Charlton.

Success for Some American Singers.

Basil Millspaugh, an American singer, who for several years past has been a close friend and student of Frank King Clark, has been engaged by the Metropolitan Opera Company on a three years' contract, for all the principal low bass parts. Mr. Millspaugh has been singing at Tepitz, Austria, and the Stadt Theater, in the "Ring," as Gurnemanz in "Parsifal," in some Mozart roles, and as Mephistopheles (in Italian) in "Faust." Putnam Griswold, also an American, has been engaged for high bass roles. Another King Clark pupil to receive recognition is Gertrude Rennyson, who has been engaged by the Berlin Opera.

Franz Lehar has completed a new comic opera entitled "Graf Luxemburg."

De Vere-Sapio in England.

A special performance of "The Wreckers" was given in London early in July at the request of His Majesty King Edward. The occasion was memorable and the singers were at their best.

Other operas in which Madame de Vere-Sapio has recently sung have brought her additional honors, as will be seen by the following notices:

Under the stimulating influence of the presence of the King and Queen, whose immediate joint patronage was accorded to British opera for the first time, the artists one and all put forward their best efforts, with the result that an admirable performance was given before the audience, which filled every portion of the house. The excellence of the interpretation of this notable example of native English opera has helped to win for it the measure of approval which was so happily completed by the conditions that prevailed at the final performance last night. The duet between Mark and Thirza in the cave scene, which is one of those portions of the opera in which the composer has risen to an exceedingly high level of dramatic music, was given with fine intensity of feeling and much vocal force by De Vere Sapio and John Coates, and in the last scene of the trial of the wrongdoers a still higher level was sought and attained through the medium of the music with these two excellent artists as its exponents.—("The Wreckers") London Morning Post.

The cast, which was the same as upon former occasions, included De Vere Sapio. This distinguished singer again brought to bear upon her interpretation the resources of an art which, alas! has too few followers.—("The Wreckers") London Morning Advertiser.

Madame Sapio's performances are too well known to need detailed criticism. Her conception of the part of Marguerita was a decided success, and from her first entrance to the grand final trio the charm of her singing, the tenderness of the souvenir phrases, and the evenness of her beautiful voice throughout the scale, made a great impression on the audience. She gave to the "Jewel Song" the necessary light touch, and was equally successful in the heavy and dramatic works.—("Faust") Daily News, Hull.

Madame Sapio has rarely given us anything more satisfying and thrilling than her delivery of Aida's music last night. She was equally effective whether the demand upon her was made by music tender in character or strenuous. An artist who can sing with such grace and feeling as Madame Sapio brought to bear on the beautiful song, "Land of My Fathers," merits the highest praise we can give.—("Aida") Daily Mail, Hull.

Florio Pupil Writes.

M. Elfert Florio received the following letter of gratitude from a pupil, this being the latest missive of the many that reach Mr. Florio from singers and students whom he has benefited:

NEWARK, N. J., August 23, 1909.
MY DEAR PROFESSOR:—Just a line to inform you that I was again disappointed this week by not beginning to work in Brighton Beach, but am positively beginning next week, August 30, and shall continue for about forty-eight weeks. I have received my route for forty-two weeks and am sorry to state that I only have one week in New York, late next spring. That is just my luck, for if I were to be there longer that would have given me a chance to study with you again. However, I shall not miss my chance as soon as a later opportunity offers to show my appreciation of your kindness and consideration, and of what you have done for me with your great knowledge as a singing teacher. No other teacher could ever do what you have done with my voice and many other voices. May God bless you and preserve you for the good you are doing to the heavenly instrument, the human voice.

Your faithful pupil and friend,

ENRICO ORDMONTE.

Asbury Park Recital.

Miss Wilmar, the gifted New York contralto and vocal teacher, gave a recital, assisted by prominent artists (among them Felix Heink, Mrs. Henry Pirrung and Milton Bernard), before one of the most fashionable audiences of the season at the Hotel Bristol, Asbury Park, Saturday evening, August 21.

Frau Doenges, of the Frankfurt Opera, has been engaged for the Vienna Opera under a six year contract.

Cable: Keynote, London

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Louis Blumenberg Back from European Tour.

Louis Blumenberg returned from his European tour Sunday of this week on the steamer Cleveland. He has been abroad since the middle of May, and during that time visited England, France, Germany, Switzerland and Austria-Hungary. In London and in Paris and also while traveling through Germany and the other countries, Mr. Blumenberg met many musical celebrities. Among them were: Caruso, Nordica, Sammarco, Scotti, Lecomte, Gianoli-Galletti, Dalmores, Campanini, Kathrin Hilke, Janet Spencer, Harriet Foster, Kate Lonsdale, Mr. and Mrs. Ingo Simon, Julia Rudge, the Misses Sassard, Douglas Lane, Oley Speaks, Mariska Aldrich, Lilla Ormond, Pepito Arriola, Elsie Playfair, June Reed, Jan Hambourg, Boris Hambourg, Kubelik, Thibaud, Rivarde, Kreisler, Harold Baur, Max Vogrich, Katherine Fisk, Samuel P. Warren, Nathan Fryer, Frank King Clark, Charles Clark, Josef Hollman, Slezak, Thomas Beacham, conductor of Beacham Orchestra; Tina Lerner, Emile Sauret, Giuseppe Randegger, Wilhelm Ganz, Rudolf Ganz, A. J. Goodrich, Mme. Gardner Bartlett, Katherine Ruth Heyman, Joseph Pizzarello, Vernon D'Arnalle, Bernard Sinsheimer, Kitty Cheatham and Hermann Klein.

Among the theatrical celebrities who crossed Mr. Blumenberg's path were: William H. Crane, Robert Hilliard, Louis Mann, Clara Lippman, Marshall Wilder and Frank Daniels.

Among the managers were: R. E. Johnston, Charles Frohman, Oscar Hammerstein, Andreas Dippel, Alexander Grosz, Walter R. Anderson, Col. Henry Mapleson, Neil Forsyth, Adolf Henn and Norbert Dunkl.

Mr. Blumenberg also met William Guard, who manages the press bureau at the Manhattan Opera House, and Whiting Allen, of the Metropolitan Opera House; Charles Henry Metzler and Alan Dale. The latter was a fellow passenger.

Song Recital in Maine by Merrill Hopkinson.

Merrill Hopkinson, the baritone, of Baltimore, who has spent another vacation up at Prout's Neck, Me., gave a recital there Friday evening, August 20, for the benefit of the Children's Fresh Air Fund of Baltimore. For fifteen summers Dr. Hopkinson has remembered the poor children of his city, for each year he has given a recital to enrich the fund which sends the little ones into the country and to the seashore. Accompanied at the piano by Mrs. William S. Nelson, Dr. Hopkinson gave the following program:

- Oratorio, Job, Triumphant and Glorious.....Russell
- Acht Zigeunerlieder.....Brahms
- Nur wer die Sehnsucht kennt.....Tschaiakowsky
- Liebeshymnus.....Strauss
- Zueignung.....Strauss
- The Gentle Maiden.....Somerville
- Boat Song.....Ware
- When Thou Art Near.....Maas
- Dedicated to Dr. Hopkinson.
- Songs of the Norseland.....Lohr
- My Ships that Went a-Sailing.
- Love Is an Ocean.
- You Loved the Time of Violets.
- Time Was I Roved the Mountains.
- Eyes that Used to Gaze in Mine.
- Youth Has a Happy Tread.
- Aghadoc.....Brockway

Dr. Hopkinson was in excellent voice and the artistic assistance of Mrs. Nelson at the piano was another feature that the musically educated enjoyed. Elsie Douglass

Kingman, a violinist from Montreal, played an obligato for the Tschaiakowsky song.

Compositions of Theodore Holland.

The young English composer, Theodore Holland, whose compositions are being played and sung so extensively at present, studied for his profession in Germany. His teachers were Frederick Corder, Robert Kahn, and Stillman-Kelley, three names well known in musical circles the world over. Under the guidance of these masters his compositions soon attracted the attention of musicians who recognized the talent and promise contained in them—



THEODORE HOLLAND,
Composer.

Photo by Histed, London.

and today his songs and instrumental pieces are on many programs, both in England and Germany.

The following list gives an idea of Mr. Holland's versatility:

- "King Goldemar" (Children's Operetta).
- "A Pastoral Medley" (Musical Sketch).
- "Romance in A," for Violin and Piano.
- "Springtime" (Dance for Piano).
- Part Song—
- "Haste Thee, Nymph."
- "Who Shall Be Fairest?"
- "Berceuse," for Violin and Piano.
- "Canzonetta," for violin and piano.
- "Chanson d'Amour," for Violin and Piano.
- "Gavotte Pastorale," for Piano and Small Orchestra.
- Three Songs—
- "Im Tannenwald."
- "Verloren."
- "Die Rose."

- "Ballade," for Violin and Piano.
- Two Pieces for Piano—
- "Impressions du Soir" (Evening on a Lake).
- "Humoresque."
- Two Shelley Songs—
- "Lamento" (A Lament).
- "Chant funèbre" (A Dirge).
- "Kleine Unarten" (Five Humorous Songs).
- "Sonata in D" for Violin and Piano.
- "Variations on a Swedish Air" for Piano.

In addition to these, Mr. Holland has composed a comic opera in two acts, entitled "Pompilius, or Rome As it Wasn't," which was produced under his direction; a musical sketch, "The Prima Donna," produced in London by Esther Palliser, and has in manuscript two musical plays, "The King's Jester," an old English operetta, and a musical comedy on an Egyptian subject.

Mr. Sturtevant at Summit, N. J.

Joseph W. Sturtevant, well known in the music world, is spending his vacation at the Beechwood Hotel, Summit, N. J. He writes that unusual efforts are made at this resort to give programs of the best music. The following given Sunday, August 29, is a specimen:

- Overture, Poet and Peasant.....Suppe
- Solo, The Cross.....Harriet Ware
- Lorene Rogers Wells.
- Selection, Martha.....Flotow
- To a Wild Rose.....MacDowell
- Selections from Liza Lehmann's Bird Song.
- The Woodpigeon.
- The Starling.
- The Yellow Hammer.
- The Owl.
- Lorene Rogers Wells.
- Peer Gynt Suite.....Grieg
- Morgenstimmung.
- Ase's Tod.
- Anitra's Tanz.

These concerts are well attended by appreciative audiences, and the programs are well rendered. The soloist in this program, Mrs. Wells, is a lyric soprano and sings with excellent taste, while the orchestra shows good training.

Cecil James Re-engaged.

Cecil James, the tenor, has been engaged by the Handel and Haydn Society, of Boston, for one of the Christmas performances of "The Messiah." Mr. James was one of the soloists at the production of "Elijah," which the society gave in February of this year. Mr. James, as one of the recent stars at Ocean Grove, received the following appreciative mention in one of the local papers, after his singing in Costa's oratorio "Eli":

Of particular power to thrill was the great solo and choral exhortation to war, which Mr. James proclaimed with fine resonance of voice and authority of style, against a massive reiteration of the word "was" by the chorus and ponderous chords by organ and orchestra.—The Shore Press, August 22, 1909.

Liza Lehmann's American Tour.

As previously stated in THE MUSICAL COURIER, Liza Lehmann will have a vocal quartet to appear with her during the coming tour of America. Besides the song cycle, "In a Persian Garden," the programs will include another popular cycle of children's songs by this talented composer. The tour will be under the management of R. E. Johnston.

The Mannheim Opera, which closed a long season very recently with a performance of "Tiefand," had the most successful winter of its career.

The Hamburg Conservatory had 543 pupils last season.

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MINNEAPOLIS, August 28, 1909.

The guarantee fund for the Minneapolis Symphony Orchestra has now reached the magnificent sum of a quarter of a million dollars for the next five years. Public spirited men and women and the large business concerns of the Mill City have guaranteed this amount in order that the orchestra might be maintained on a higher standard than ever before. When the last guarantee fund was raised it was for only \$90,000, that is \$30,000 for each year of the three-year contract. This year when it was proposed to make the guarantee larger there was no one who demurred and the fund has been secured without the slightest difficulty. A jump from \$90,000 to \$250,000 in three years shows by what leaps and bounds the people of Minneapolis have progressed musically and how keen they are for the cause of good music. This does not mean that the orchestra will be made larger. There are now seventy men in the organization (at least that is all there are under contract, but at most of the concerts there are seventy-five men in the orchestra) and this strength will be continued, but better men will be secured for certain places. The strings will be greatly strengthened, especially the second violins, and some of the wind instruments will be bettered. All in all it is hoped to make the orchestra take rank with the best in the country. The Orchestral Association has signed a contract for five years with Mr. Oberhoffer and so it is assured that the organizer of this great orchestra will be its director under the present guarantee fund. Mr. Oberhoffer is now in the Fatherland, but will return to America early in October and rehearsals will start about the middle of October for the first concert, which is to be given November 12 with Mme. Schumann-Heink as soloist. The Orchestral Association is not yet ready to announce all the artists for the year, but some of those who will be heard here are Fritz Kreisler, Tina Lerner, Madame Sembrich, Tilly Koenen and Olive Fremstad.

Alfred Wiley, who has been camping on the north shore of Lake Superior, is back from his vacation.

That the Northwestern Conservatory is growing rapidly is shown by the fact that this year it will occupy nearly every room in the five-story "Studio Arcade" with the exception of the ground floor. Originally the conservatory occupied the third floor. Last year some studios were added on the fourth floor, and then on the fifth, and this year every available room in the entire building has been taken. That is, all the fourth and fifth floors, all but two rooms on the third floor and all but one room on the second floor. In another year one may expect to see it outgrow this building entirely, it is progressing so by leaps and bounds. Ewan W. Cameron, business agent of the conservatory, and Frederick Karr, head of the dramatic department, returned from their vacations this week and are very busy with work for the opening, September 6. Miss Dobyns, of the piano department, will go to Clearwater for a week's vacation next week. Miss Dickinson, of the piano department, leaves tomorrow for a short vacation in Watertown, S. Dak. Arthur Vogelsang, head of the voice department, is expected back from his vacation next Tuesday, and Maurice Eisner, head of the piano department, will follow in another day or two. The conservatory will open up with forty-four teachers, September 6.

Josephine Curtis, who for the past three years has been a pupil of William S. MacPhail, sails for Europe next Wednesday and will go directly to Prague, where she will study with Sevcik, who was Mr. MacPhail's teacher. Miss Curtis expects to remain abroad four years.

William Mentor Crosse returned yesterday from his Eastern trip and starts today for a several days' cruise up

the north arm of Lake Minnetonka in his sloop, Die Lorelei.

Margaret Gilmor will be on her way to Berlin by the time this letter is printed.

Christine Miller has been engaged for a recital by the Thursday Musical. The date will probably be early in January, but just when has not yet been definitely settled.

Mr. and Mrs. James A. Bliss, who have been spending their vacation in Wisconsin, returned this week. They will open their studio in the Metropolitan Music Company's Building next week, having given up the studio which they formerly occupied in the Studio Arcade.

"Well, I certainly have my ups and downs," replied Mr. Chase, of the Metropolitan Music Company's force, the other day when asked how he was getting along. Mr. Chase is general manager of the elevator.

For the past three months the Tribune has not missed an issue in printing the photograph of some "Minneapolisians who have passed four score." There have been no pictures of musicians in the series.

Mabel Augustine is just home after several years' study with Sevcik and Thibaud. She has opened a studio in the Metropolitan Music Company's Building.

Mollie Gleason and Harry T. Mulheran were married Monday. Mrs. Mulheran has been mentioned in this correspondence before as a remarkable contralto who was destined for the operatic stage. That she has no idea of giving up a career is shown by the fact that Mr. and Mrs. Mulheran will leave September 6 for New York, and will sail for Berlin September 11. They will both study for several years in the old country—Mrs. Mulheran for opera and Mr. Mulheran will enter a university.

Mr. and Mrs. Albert von Doenhoff will leave next Tuesday for Duluth, where they will embark on one of the big steamers for Buffalo. They expect to reach Buffalo September 6 and will be in New York ten hours later (if they make connection with the "Empire State Express," as they hope to do). Every night for the past two weeks some one of the musicians here or in St. Paul has entertained for Mr. and Mrs. Von Doenhoff, and it would surely seem that never was a couple more popular, both with their associates in music and with those who have met them socially. Tuesday evening Mrs. Edward Schultz entertained for Mr. and Mrs. Von Doenhoff and Helen Moeller, a pupil of Mr. Von Doenhoff's, who will go with them on the lake trip and on to New York, where she will remain to continue her studies with him. Last night, Mrs. Wilma Anderson-Gilman gave a small entertainment for Mr. and Mrs. Von Doenhoff. Those present were: Mr. and Mrs. James A. Bliss, Mr. and Mrs. Harlow Gale, Mr. and Mrs. Gilman, Mr. and Mrs. Harry W. Jones, Mr. and Mrs. Von Doenhoff, and Mr. and Mrs. Oscar Hatch Hawley.

OSCAR HATCH HAWLEY.

LATER LEIPSIK NEWS.

LEIPSIK, August 19, 1909.

The City Opera, which resumed at the first of the month, is singing away at the rate of a few performances each week, alternated by drama, comedy and musical comedy. The new theater, the home of all the grand opera given in Leipzig, has had the following programs for the two weeks beginning Monday, August 9: Ibsen's drama, "Rosmersholm"; Verdi's "Rigoletto"; comic opera, "The Geisha"; comedy, "Einsame Menschen"; triple bill, with Offenbach's one act sing-play, "Dorothea"; Mascagni's "Cavalleria Rusticana," and Johannes Doebber's four picture ballet, "Der verlorne Groschen"; drama, "Minna von Barnhelm"; Mozart's "Magic Flute"; comedy, "Husarenfieber"; Lortzing's comic opera, "Waffenschmied"; Lehár's light opera, "Rastelbinder"; Hebbel's tragedy of the "Nibelungen," producing "Der gehörnte Siegfried" and "Siegfried's Tod"; Wagner's "Flying Dutchman"; comedy, "Dr. Klaus," and Wagner's "Walküre."

Recent performances of Lortzing's "Zar und Zimmermann" (Leipzig 1837) and "Waffenschmied" (Vienna 1846) have served to remind how wonderfully that singer-director-composer had imbibed the spirit of Mozart. In either of these comic operas one may find page after page that could have come from Mozart's own pen. There could be less complaint if many dozens of other opera composers since then had learned the Mozart technic of growing big fruit on small trees. Lortzing was engaged as a tenor at the Leipzig Opera in 1833 and for awhile in 1844 was conductor of the same. He quarreled with the management and was gone for some years. He tried Leipzig again in 1849, but quarreled once more. His last

years were spent at the head of the Friedrich Wilhelm Theater in Berlin.

Johannes Doebber's music to the four picture ballet, "The Lost Groschen," is based upon the same theme as the Beethoven piano rondo in C minor. The liberal contrapuntal use of so solid a theme is conducive to good honest music, and Doebber has evidence of much work in his score. As to the theme itself, the chances are that neither the ballet fiddlers nor the great army of bad concert pianists will ever be able to kill it.

Judging from the activity of the quarter of a hundred large music publishing firms in Leipzig, there is not going to be any sheet music famine for awhile yet. Many of the publishers are now out of town on vacation, but they were in the musical vineyards all spring and summer. It will be interesting to see if there are any red corpuscles in the wine coming from the presses.

The viole d'amore is an instrument never heard nowadays in public except when Meyerbeer's opera of "The Huguenots" comes to town. Nevertheless, visitors to Bad Elster recently had the pleasure of hearing solos played on the instrument by Clement Meyer. The concert was at Hotel de Saxe in Bad Elster. The compositions played were an andante and a menuet by Milandre, who wrote a method for viole d'amore about 1770. Mr. Meyer's playing of the instrument was accurate and agreeable, and the public showed due appreciation of the rare opportunity. There is some perceptible revival of interest in the viole d'amore as shown by the increased work of certain makers of the instrument at Markneukirchen, about five miles distant from Bad Elster. Carl Busch, of Kansas City, was a dozen years ago an industrious collector of old specimens of the instrument, but it is probable that his fine collection was lost in the fire of 1907, which also destroyed his unusual collection of old violin bows of all times.

The pianist Telemaque Lambrino, who left Leipzig a year ago to become a professor of piano playing in the Imperial Conservatory at Moscow, resigned his position there after the single season and has re-located in Leipzig.

The gifted Hungarian pianist-composer, Josef Weiss, has been a resident of Leipzig for a year, and he continues here. He is composing industriously and the coming season will probably see a piano concerto of his in print. He has extensive plans for concert playing during the year. He was for a time a professor of piano playing at the Imperial Conservatory in St. Petersburg, lived for a while in Chicago and spent some seasons in Berlin since then.

Theodore John, in charge of the violin teaching at the New York College of Music (Hein and Fraemcke), is spending a quiet vacation time in the fiddle making town of Markneukirchen. Mr. John is one of those who were fortunate enough to have training (Cincinnati, 1886) under the late S. E. Jacobsch, one time concertmaster of the Thomas Orchestra, later teacher at the Cincinnati College of Music and at the Chicago Musical College.

It may be recalled that Jacobsohn, a native of Mitau in Russia, was very poor while trying to get his musical education. Concerts were given for his benefit in Mitau before his departure to study with David in Leipzig, and these benefit concerts were necessary in Leipzig during the young man's stay here. It is said that when he made his debut in the Gewandhaus in 1859, the trousers he wore did not reach all the way down, but he could play, and David gave him a strong letter of recommendation which soon secured him footing in Bremen. At his death in Chicago in 1902 he left an estate then estimated at \$50,000.

Among the earliest American arrivals for the autumn work at Leipzig Conservatory are Ada M. Gane, teacher of piano at Fargo College Conservatory, and Dent Mowery, a talented amateur of Ogden, Utah. As the work at the conservatory begins on October 1, these arrivals are seven to nine weeks ahead of the season, but they find preparatory teaching and opportunity to break in the German language as it is gesprochen in the old Bach city on the Pleisse. EUGENE E. SIMPSON.

Miltonella Beardsley in the Catskills.

Miltonella Beardsley, the pianist, and her daughter Constance, also a pianist, are spending the remainder of the summer at Stamford, in the Catskills. The Beardsleys passed the early part of the summer at Mount Kineo, Me. Mrs. Beardsley will reopen her Carnegie Hall studio about October 1.

There will be a "Meistersinger" revival early in the season at the Vienna Opera.

FADDISTS AND CRITICS.

To The Musical Courier:

A composer of note, some of whose works were performed at a recent concert of American music, showed me a few of the press notices relating to that event, and bade me form my own conclusions—which I proceeded to do with respectful astonishment. I had often been told, but never fully realized before, how wholly the word has taken the place of the thing in our contemporary art criticism here, and how meaningless formulas, if propounded with sufficient gravity, can win place as the oracular utterance of wisdom. I quote, miscellaneously, a few of the opinions recorded—most of them, by the way, the work of those recognized as "leading" men.

One gentleman objected to the program in its entirety on the ground that it was altogether "un-American"; the composers, he said, were merely following the paths of old and new European schools, instead of "striking out for themselves"; this gentleman altogether forgot, in his enthusiasm, to indicate what such "striking out" should consist of or how it might be managed. Another gentleman objected on the quite opposite ground that the spirit of innovation was too apparent throughout: this could never be characteristic of "American" music at its best, the function of the latter being clearly to present a composite example of contemporary phases of the art in other lands. A third was very much of opinion that the "American" spirit was most manifest in the Indian and negro songs presented, although he could not approve the given harmonization of these, finding it of doubtful propriety, both on the side of "psychology" and also from the "American" viewpoint generally. A fourth discovered, on the contrary, that it was precisely in such harmonization that the "American" spirit would ultimately be found to lie. A fifth Rhadamanthus was equally positive: that numbers three and four were both wrong in toto: that negro and Indian music was not representative of "American" music at all, nor typical of anything except the woeful mental insufficiency of those who thought it was—and so forth, and so forth.

It occurred to me that the bewildered reader, amid such a chaos might be glad to know at least what, in the several judgments of the respected critics, this "American" music really was; what its inward and outward attributes were or ought to be: things that, somehow, they had one and all forgotten to so much as mention. All things considered, I felt that a certain significance might, perhaps, lie in these criticisms themselves—a significance much deeper than their ostensible, or, indeed, than their intended import: they had so much in common with the music they respectively condemned or eulogized, so much in common with the general trend of mind here respecting all art matters whatsoever! I had often wondered how to classify the usual present attitude of mind toward things musical: what one word would most completely embrace and make this clear; and I seemed at last to have found it, viz., Faddism.

The faddist may be most usefully considered, I think, from the standpoints of (1) carelessness, (2) incompetence or ignorance, (3) shallowness, (4) insincerity. Under

each of these headings I propose to say a word so far as the limits of my space permit.

First.—The critic or artist who will not take the trouble to formulate his own ideas, nor to perfect a vehicle of expression which will make these clear to others, has no earthly right to theorize, nor, indeed, to write, at all. This, which one would suppose a palpable enough truism, and accepted starting point for all, who, in any wise, would "light the way," is precisely what, in a vast majority of instances, we altogether lose sight of today. The power of lucid thought, of adequate utterance, to be gained only through long experience and toilsome effort, does not, most unfortunately, in any respect affect the price of page or column. This is not what our public pays for. *Words* alone being marketable assets, what more natural than that our critic should grasp at the first available combination of these that suggests itself and string his requisite quota of "copy" thereupon? And, a position being thus casually established, the "working up" of the same into a fad becomes an easy, and, according to the status of the writer, a profitable amusement.

Second.—As laziness characterizes the careless critic, so the distinguishing mark of our next class is stupidity. There are certain generally accepted and accessible canons of art which the incompetent critic cannot or will not understand. As before, to know what one is talking about, even though this knowledge go no further than the elementary essentials of a subject, implies an added expenditure of time and energy which does not tally with value per column. The ignorant critic makes a fad of what he does not know, and calls his ignorance knowledge. What can a public, whose time is too taken up otherwise to admit of its thinking for itself in matters esthetic, what can such a public do except to believe in and "take him up"? And hence results the widespread "inspiration" fad whose chief tenet is that "analysis kills creative power," etc.

Third.—The shallow critic, though common, need not detain us long. He is largely a compound of the other two, with an added inability to recognize that there is any other viewpoint than his own; an inability which the late J. S. Mill recognized as one of the most constant and delightful properties of the bigheaded generally. The shallow critic has one fad—himself.

Fourth.—Most dangerous of all is the insincere critic, the man who, often clever, deliberately seeks out the fads which he knows to be fallacies, and sets them forth with that glibness of phrase and epithet commonly known as "slickness"—commonly regarded, likewise, as the most precious, and, indeed, the one indispensable element in any critic's equipment. This insincerity, which both reflects and flatters our ignorance, our self sufficiency, our superficiality, is above all things else to be condemned and done away with. That its results if continued will prove absolutely fatal to our possibilities of a native art I see no smallest reason to doubt.

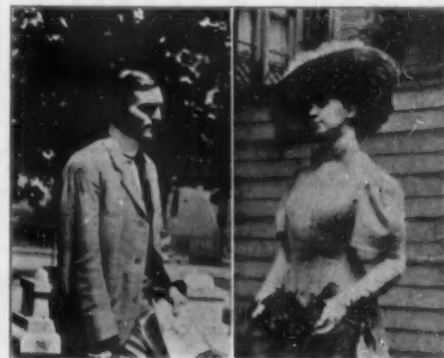
In summing up these hasty remarks I would say that until the average American citizen is willing in that which is served up to him as art criticism, to apply those tests of experience, logic and commonsense, whose use he so

well understands in "business," the outlook here for art, and ultimately for himself, seems hopeless enough; and until he can *make* art and the care for it his business, or a part thereof, he must be content to share and perpetuate only those traditions of our land which led Macauley, fifty years ago, to call it "Shopkeepers' Paradise." Perhaps, indeed, his wishes are modest and he desires no better.

JOSEPH HENIUS.

A Macmillan Marriage.

Charles Macmillan, brother and former co-manager of Francis Macmillan, the violinist, was married in New York June 22, 1909, to Mrs. Claire G. Oddie, cousin of Loudon Charlton, and niece of "Uncle" Joe Cannon,



MR. AND MRS. CHARLES MACMILLAN.

the famous Speaker in the United States Senate. The couple are spending their honeymoon partly in this city and partly in New Hampshire, and later will go to Europe for some months. Mrs. Macmillan was a singer and actress of note before her marriage.

United Singers Give Concert in Central Park.

Raising their voices in songs that brought them triumphs at the recent Singsfest at the Madison Square Garden, the United Singers of New York were heard at a free concert in Central Park, Saturday of last week. Carl Hein conducted. The massed body of singers received an ovation from the great throng assembled to hear the music. Few of the park strollers ever heard such uplifting singing, and it was plain to see that many of the listeners were moved by the beautiful chorals which included "Im Wald," by Leu; "Das ist der Tag des Herrn," by Kreutzer; "Ueber's Jahr," by Van der Stucken; "Alt-deutsches Liebeslied," by Wohlgenuth; "Dankgebet," by Kremser, and other numbers.

"Carmen" was sung at the Gura Summer Opera in Berlin. The three leading singers were artists well known in New York—Dalmores, Crabbé, and Marion Ivell.

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Plans for Nordica's Season.

Madame Nordica sailed for New York Saturday, August 28, on the steamer Lusitania, and she is due here Friday. Her first appearance this season will be at Ocean Grove, on Labor Day, where she will be assisted by Albert Spalding, the American violinist. During October, Madame Nordica will make a tour of the Middle West, after which she will begin rehearsals for the opening of the new Boston Opera House. Her engagement at the Metropolitan Opera House will begin in December. Madame Nordica's manager, R. E. Johnston, is arranging a Southern tour for the spring which will include Florida.

Méhul's "Joseph in Egypt" is slated for early production in Leipsic.

There are reports that Wagner's youthful opera, "Das Liebesverbot," is to be sung in Munich this winter.

Fritz Volbach's new symphony is to be played at one of the Guerzenich concerts in Cologne during the present season.

Ferdinand Strantz, formerly head of the Berlin Royal Opera, celebrated his eighty-first birthday some weeks ago, and is in excellent health.

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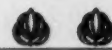
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